March 1, 1933

Mr. Edward Forbes
Fogg Art Museum
Harvard University
Cambridge, Mass.

Dear Mr. Forbes:

It will be entirely satisfactory to hold the two drawings by Charles Sheeler until the latter part of this week, if that fits in with your schedule.

I mentioned the matter to Mr. Sheeler who advised me that Mr. Sachs had suggested [illegible] one of his drawings about eight years ago. Mr. Sheeler is naturally eager to be represented in your fine collection and may consider a slight reduction from the price of either drawing. I gave you a special quotation originally but may do a little better.

May I also suggest our [illegible] installment plan which makes it possible for a museum or a private collector to acquire a really important work of art while it is available with the privilege of paying over a period of months. It is needless for me to call to your attention the reputation of Mr. Sheeler as an artist and the quality of his drawings which rank among the finest contributions in contemporary art. They are not mere sketches or studies for paintings to be executed later but are very complete performances in themselves, comparable to important paintings. A Sheeler drawing makes a unique note in a collection and I hope that one of the two equally fine examples you have under consideration will remain permanently with you.

Sincerely yours,

Director

Edith Gregor Halpert
mec

March 1. 1933.

My dear Mrs Halpert - I am so sorry that I have not paid my bill at your gallery. Your check was about to be written when this gay holiday was declared the beginning of February

and, of course, ever since all funds have been tied up. If we could do a normal commercial banking business it would not seem so bad but as it is, all business is at a stand still. I am hoping some one will pay me what he owes me, or a dividend will come in, in the form of a New York draft or money order — it will be sent on to you. Thank you for your patience. Most sincerely

Lillian Henkel Haass

RECEIVED AT

STANDARD TIME INDICATED ON THIS MESSAGE

Postal Telegraph

THE INTERNATIONAL SYSTEM

This is a full rate Telegram, Cablegram or Radiogram unless otherwise indicated by signal in the check or in the address.

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER
	RADIOGRAM

Form 16

MAR 1 PM 5 36

FA225 46 NL=TD SANFRANCISCO CALIF 1

MRS EDITH GREGOR HALPERT, DIRECTOR DOWN TOWN GALLERY=
113 WEST 13 ST NEWYORK NY=

MR ROLLINS WHO HAS NOT YET RETURNED ADVISED US BY LETTER THAT YOU WERE SENDING PAINTINGS LORD BYRON AND FRIENDS OF MY YOUTH FOR VICTORIAN EXHIBITION OPENING HERE TOMORROW THESE ITEMS HAVE NOT YET ARRIVED PLEASE ADVISE US BY WIRE WHEN WE MAY EXPECT THEM THANKS=

M H DEYOUNG MEMORIAL MUSEUM.

SPECIAL WORK, INC.
26 BROADWAY
NEW YORK

DIGBY 4-0622

March 1, 1933.

Mrs. Edith Halpert,
Downtown Galleries,
113 West 13th St.,
New York City.

Dear Mrs. Halpert:

The building contemplated for the south block in Rockefeller Center, which Mr. Mathews has already discussed with you, is now being designed and we expect to have rental drawings within a very few days.

Rockefeller Center has undertaken to build this building if our company can succeed in obtaining definite commitments to lease an aggregate of not less than 200,000 square feet of space. We have every confidence that we can meet this requirement in the near future and hope that the building will be completed and ready for occupancy not later than a year from this October.

I trust that this information will be of interest to you.

Yours very truly,

Nelson A. Rockefeller

Nelson A. Rockefeller.

March 2, 1933

Mr. Lloyd L. Rollins, Director
M. H. de Young Memorial Museum
Golden Gate Park
San Francisco, Cal.

Dear Mr. Rollins:

This morning I received a telegram from the M. H. de Young Memorial Museum asking for the shipment of the two paintings you selected for the Mid-Victorian show and advised me that the exhibition opens tomorrow. I am sorry that I was not notified of the dates sooner since these paintings would have been sent considerably before as we had them ready for you.

I thought that I would give you a special treat by sending the figurehead you admired so much and which should be the special note in your Mid-Victorian show. Please instruct the help to handle this sculpture very gently as the lady cannot stand rough treatment in spite of her umbrella. As you know the figurehead is unique. It is the only example of this type I have come across in all my travels, through all my trials and tribulations.

I hope your show is a howling success. Please be sure to send me a catalogue as I am very much interested in seeing all the material you have collected for this exciting event.

Will you advise me when you will want the prints for the Flower Show and the paintings for the Abstract Exhibition so that we may get them to you on time.

Sincerely yours,

Director

Edith Gregor Halpert
nr 6

March 2, 1933

Mr. Perry T. Rathbone
Harvard Society for Contemporary Art, Inc.
1400 Massachusetts Avenue
Cambridge, Mass.

Dear Mr. Rathbone:

There is very little information [illegible] of these paintings inasmuch as the research in this field is still rather limited. [illegible] in oil of the same type appear in the [illegible] of Modern Art catalogue, the foreword of which was written by Holger Cahill. However, I shall give you what little information we have.

"Man with Stock" #459 by C. [illegible]erson, Boston, Mass. (inscribed on stretcher). Size 36x31. Oil on canvas painted about 1830; found in Rockland, Maine. A portrait of a woman, evidently wife of "Man with Stock" is also in our collection. This pair is considered among the finest in the folk art tradition.

"Man at Desk" #C-B oil on canvas; artist unknown. Probably painted in New England, although the painting was found in Sellersville, Pa. Size 30x39½.

"Child in Red Dress" [illegible] oil on cardboard; artist unknown. Found near Syracuse, N. Y. and evidently painted in that territory. A companion picture of this child's sister is also in our collection. Size 22x30½.

I trust this is the information you require. Can you let me know for what purpose you are obtaining this material?

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

ANTIQUES

JOE KINDIG, Jr.
304 WEST MARKET STREET
YORK, PA.

March 4, 1933

American Folk Art Gallery
113 W. 13th St.
New York City,

Dear Mrs Halpert,

I received your letter. Have not received the two returned pieces but hope they will come in a day or two.

I enclose the picture of the rooster weather vane. It is dated 1764. It is 16 1/4" long. It is the earliest dated one that I have seen. $25.

Also enclose another two pictures of the 3 children. It is a large piece. It is in the best curly maple frame that I have ever seen. The picture has 4 small holes in it that could easily be repaired. Otherwise fine old condition too.

I also got another painting or etching from the same family that the 2 came from which you bought. It belongs to the same set. It is in the same general style, same size, same frame with a black

and gold glass was marked "A. A. Bl[illegible]"
the original glass was must have been broken
at some time and this one put in for it
is not as old as the frame and picture.
Otherwise in perfect condition $50.

Or will take $150.— for the three
items if you can use them.

Yours truly,

Joe Kindig Jr.

March 4, 1933

Museum of the City of New York
103 Street & Fifth Avenue
New York, N. Y.

Attention Mr. Appleton

Gentlemen:

Some months ago we loaned for eight months a figurehead belonging to the American Folk Art Gallery.

We have recently sold most of the figureheads from our collection and have sent one to San Francisco for the Mid-Victoria show being held during the month of March.

As we have many visitors in the gallery, we feel that the art of figurehead carving should be represented and am writing to ask whether it is possible to return the carving we sent to you. We shall be glad to replace it at some future time when we are successful in adding to our collection. This material is so very scarce now but there is a possibility that another figurehead will come up in the market.

I look forward to hearing from you soon.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

March 4, 1933

Mrs. John D. Rockefeller, Jr.
10 West 54 Street
New York, N. Y.

Dear Mrs. Rockefeller:

After leaving your house yesterday afternoon, I called on Mr. Germaine Seligmann to see the picture regarding which he phoned me so many times. The picture proved to be a really exciting item.

It is an original drawing by Fragonard of Benjamin Franklin, one of the most important documents of its type, which combined with its excellence as a work of art makes this drawing an outstanding object. If you have a moment to spare before leaving for the south, I hope you will look at the picture which I am sending you at once. If this drawing interests you, and I thought it would because of your collection of portraits of Benjamin Franklin, and paintings by Fragonard, I know I can manage a great reduction in price. As I advised you on previous occasions, Mr. Seligmann is eager to work with me, and does make exceptional concessions in price on all pictures I purchase from him for our clients.

The descriptive material is enclosed. Documents of authenticity will be provided on request.

I hope you have a most restful and enjoyable vacation.

Sincerely yours,

Director

Edith G Halpert
SF

March 4, 1933

Mr. Frank L. Worthington
P. O. Box 130
Doylestown, Pa.

Dear Mr. Worthington:

I look forward to the receipt of a photograph of a wooden carving mentioned in your recent letter. I thought I would write to you so that if the snapshot has gone astray a duplicate could be sent to me.

I hope that you will get some definite information regarding the Hicks paintings soon and that you will locate the painting mentioned to Miss Miller.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

March 4, 1933

Dear Mr. [illegible]orthington;

Since writing the enclosed letter I thought of something which I ignored to mention.

In the Pennsylvania Museum exhibition of American Folk Art was included - besides the [illegible] collection making up the bulk of the show - a painting by Edward Hicks. I do not recall the name which appeared on the frame itself but it represented a scene with several figures of Quakers in the right foreground; on the left were a group of animals similar to the "Peaceable Kingdom"; in the background were the buildings.

This painting, [illegible] the [illegible] who evidently has more examples of Hicks' work. A young man by the name of Carl [illegible] living at 500 Pembroke Avenue, Lansdowne, Pa., loaned the [illegible] to the museum but advised me at the time that it did not belong to him but that he was merely acting as agent. Furthermore, he agreed to reserve the picture for me and [illegible] price shortly after. [illegible] he did something so unethical and so uncustomary in the art world that I feel at liberty to get at the source of the picture and work directly with the owner through you. I was advised yesterday that he communicated with my client whose name I had given him instead of me in his [illegible] to [illegible] the reservation. This is the first experience of this kind and naturally will result in a complete break with Mr. [illegible] from whom I have previously purchased several pictures in all good faith.

Evidently there are several other Hicks' available at the present time, aside from the "Peaceable Kingdom". I have heard of two of them in a private collection and it is possible that since Colonel Paxson has died his family will dispose of the pictures. Please see what you can do about this [illegible] if you can ascertain the name of the owner of the painting I described above. I think he has some other canvas by Hicks. I hope to hear from you soon.

Sincerely yours,

nrc.

JOHNSON'S BOOKSTORE

Bookstore Building 1379 Main Street Springfield Mass.

BOOKS STATIONERY
GIFTS GAMES ANTIQUES

The largest store of its kind in New England

Mrs. Edith Gregor Halpert
113 West 13th St.
New York City.

Would you be interested in a Colored Boy Hitching Post, 24" high, mounted on stand 12" high, 12" square top, and about 20" base? He has on a yellow hat, red front vest, white shirt, and blue trousers.

This was once used on an engine of the Connecticut River Railroad, has place to hold flag handle in one hand.

Price $85.00. Cash with order.

JOHNSON'S BOOKSTORE
BY

HRJ/ADR
3/6/33

THIRTY-NINE WEST SIXTY-SEVENTH

March 6th. 1933

Kroll

Dear Edith:

I ddn't get back to town until Saturday night. Therefor the delay in answering your note.

The picture called "Island Light" if that is the one you mean, at the last International of the College Art Assn. is now in Cleveland at the Museum. From there it goes on to Cincinnati.

The picture is in the hands of no particular dealer and if you sell it the arrangements may be carried on directly through the College Art Assn. I think they are taking some commission, but I am not sure.

If I recall rightly, we have an engagement to-morrow Tuesday at 4.P.M.

I am now on my way to a scrip poker party.

A bien tot.

Leon

3500.—

So much has been said about "the forgotten man" that it might [illegible]
to talk about men we remember. Foremost among them are the artists. [illegible]
freely from Theophile Gautier: "Everything passes, cities perish, even
Gods die, Art alone survives". Governments and individuals fostering the
art of their own time build lasting monuments to their culture.
Many people otherwise intelligent, think artists thrive on poverty and neglect.
Nothing is further from the truth. If in spite of poverty and neglect, a
few have survived, it is probable that the works they left would have been
better if they hadn't spent time and thought on the wasteful struggle for
material existance. Peace to work is necessary for the artist if he is to
create the best he has to give. The majority of the great artists of the
past were richly supported by their governments or by patrons of art.
Which prompts me to define the term "patrons of art". That honorable title
is generally given to-day to the person who buys works of art in quantity.
Such a person is not a patron of art unless he makes possible the creation
of works of art through actual material and moral support of the
creator of such works. A person who buys old masters only is a patron of
dealers in old masters and indirectly of secret contemporary shops where
"Old masters" are fabricated for discovery by unscrupulous dealers, in
garrets castls and other plants. It is obvious that a person who prides
himself on buying only the most famoust old names is confessing his ignorance
of art. The thrill of the aesthetic experience can be had by looking at
modern works also. It is more intelligent and satisfying to discover the
masters of to-day and to-morrow. It is also safer and much less expensive.
Forgeries are rare in modern pictures, wheras in the "old master" racket it
is almost the rule.
Art is vital and is loved by the people. The current show at the Art
Institute of Chicago is a living proof. The captains of industry who directed
the Century of Progress Exposition, decided to have no art exhibit. They
probably did not consider it important or of interest to visitors. But the
Director and the Trustees of the Art Institute did, and the result is that
the independent art exhibition at the Institute is the outstanding success
of the Chicago event.
How shall we help the artist. May I suggest that the Museums of the country
devote the greater proportion of their available funds for the purchase of
contemporary American art this year. The Whitney Museum of American Art
is the only intitution which is whole-heartedly doing this very thing
all the time. Other and richer Museums could do likewise, at least this year.
The artist is not mentioned in any code of the N.R.A. nor is the Reconstruction Finance Corporation aware of his exhistence. The warmth of it's breath
on his frozen assets will be of more permanent value to the country than
some of the industries they are prepared to belch flames for.
I may be accused of preaching for my own parish. I am. My parish includes
some of the finest artists this country has produced. This is a plea to
all who care to listen, not to make the artist "The forgotten man".

Leon Kroll,
Chairman, American Society of Painters Sculptors
and Gravers.

C. K. JOHNSON
Early American Portraits
AMERICAN ANTIQUES
PAINTINGS AND PRINTS
352 WEST PUTNAM AVENUE, GREENWICH, CONN.
Phone 2166-R

March 8. 33

Mrs Edith G. Halpert.
113 West 13 Str
New York.

Dear Madam:

Enclosed find photo of the Clown,
size height, 6 feet 1 inch. with base.
Price $225.– original condition.

Very truly yours.

C. K. Johnson.

March 8, 1933

Mr. O. M. Torrington
Kennedy & Company
785 Fifth Avenue
New York, N. Y.

Dear Mr. Torrington:

Most regretfully I am returning the Catlin water colors which you were good enough to send to me on approval.

I had sent these to an out of town client who kept them all this time with the intention of purchasing them but immediately upon receipt of the banking news returned them to us.

If these are not sold within the next two months I think I can dispose of them. If I had some spare money at the present time I would buy them for the gallery as I am very much interested in this man's work.

Sincerely yours,

Director
Edith Gregor Halpert
nrc.

CABLE ADDRESS "KENNEDONIA, NEW YORK"

TELEPHONE VOLUNTEER 5-3741

NEW YORK, March 8, 1933.

Mrs. Edith Gregor Halpert,
American Folk Art Gallery,
113 West 13th Street,
New York City.

Dear Mrs. Halpert,

I am sorry that the banking situation has interfered with the possible sale of the Catlin water colors which were returned to us today. Let us hope that when the strain is relieved your client will be more hopeful and will renew his interest.

Sincerely yours,

O. Wm. Torrington

OMT:A

MARINE·MVSEVM·OF·THE·CITY·OF·NEW·YORK
INCORPORATED·A·D·1928

FIFTH AVENUE BET. 103RD & 104TH STREETS

March 9,1933.

My dear Mrs. Halpert:

I have left word to have our truck deliver the figurehead to you, hence you should receive it within the next few days.

It has been very decorative in my Gallery and I rather hate to lose it but I quite appreciate your desire to have it back.

I am afraid that we are not at present in a position to make any purchases but hope that some time in the future we may be able to do so.

If at any time you happen to have any figureheads or other marine memorabilia on hand that you would care to lend us, won't you please advise me?

Thanking you again, I remain

Most sincerely,

Joseph W. Appleton K.

Curator.

Mrs. E.G.Halpert,
American Folk Art Gallery,
113 West 13th Street,
New York City.

March 10, 1933

Mrs. Julius Haass,
75 Cloverly Road,
Grosse Pointe Farms,
Michigan.

Dear Mrs. Haass:

It was so nice to hear from you and to learn that you are surviving the bank holiday. I have been so busy spending my check account that I did not get a chance to write to you sooner.

I hope that in the near future you will dig up enough cash to pay us New Yorkers a visit. Mr. Gurry wrote me recently to the effect that the Society of Arts and Crafts was planning and American show and that the committee would come to town before the 15th of this month. I look forward to this event.

The Salons of American is having its annual dinner on March 18 and if you think that you can stand another evening of that kind - Brook has promised to keep sober between now and the 19th of March - it would be fun to have you.

My best regards.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

GALERIE BEAUX ARTS*166 GEARY ST*SAN FRANCISCO

March 11, 1933

Mrs. Edith Halpert
113 West 13 Street
New York

My dear Mrs. Halpert:

The shipment arrived safely but not until Saturday, too late to put them in the show. Consequently we were arranging them the day of the opening, Monday the 6th. In my letter of February 6th in which I specified the number of things I thought we could handle I asked particularly to have them packed and sent to us in the most reasonable way possible. Compared with the prices in California Budworth's charge to us of $24 for packing is exceedingly high, and the way they packed the carvings with separate heavy small boxes inside a packing case much too large for the boses it contained advanced the express charges much more than was nece ssary. I find constantly that people in New York forget that shipping to California is 3000 miles away, and consequently the matter of weight is very important. Our bill for receiving them in California is $67.95, which, if returned in the same way, will cost us a total of $135.90, therefore, to pay the expense on this shipment (without any profit)as we only add to the net prices 25 to 30 %, we will have to sell between $500 to $600 worth which in ordinary depression time would be a good deal, and with our banks closed here and what we have been going through there is a doubt of any sort of sale. However to date there is one woman interested in the quill drawing of the wounded horseman.

With all this in mind I am wondering after the exhibit is over if I am able to place it in Los Angeles, Santa Barbara or Portland. It would be to our advantage to do so, and I am writing to find out from you whether it would be possible.

The things, especially the paintings on velvet, have fitted in beautifully with our exhibition, but I feel the carvings, for what they cost us, were something that should have been eliminated, as few people find them of special interest.

Cordially,

Beatrice Judd Ryan,
Director.

Beatrice Judd Ryan

March 11, 1933

Mrs. Elie Nadelman
Riverdale-on-Hudson
New York

Dear Mrs. Nadelman:

Finally I have some definite news for you.

The painting has been sold and I hope to receive a check for it within the next two or three days when I shall pay you promptly.

My best regards to you and Mr. Nadelman.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

OK.

MRS. ELIE NADELMAN
RIVERDALE-ON-HUDSON
NEW YORK

Dear Mrs. Halpert,

I am sorry to bother you, but I should like very much to know whether you were able to dispose of the George Washington portrait.

With many thanks & best wishes, sincerely yours

Viola M. Nadelman

March eleventh 1933.

March 13, 1933

Dudensing Galleries
5 East 57th Street
New York, N. Y.

Gentlemen:

On September 21, 1930, we consigned to you a number of sculptures by Annette Rosenshine, Robert Laurent, and William Zorach.

As these have been out for so long a period we should appreciate having them returned to us. If you wish more material by these artists will be consigned to you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

Society of Arts and Crafts

Detroit Soc.

March 13, 1933

Dear Edmund Gurry:

Now that the banks are no longer celebrating the charming holiday I expect to see you very shortly. Next week we shall have on exhibition our most important group of paintings and sculpture comprising a collection called Museum Selections. Among these I am sure you will find some very interesting material for your forthcoming American show.

Incidently, we have sent a group of drawings to the J. L. Hudson Company for a special exhibition of American drawings to be held very soon. It might interest you to visit the galleries at the time as some of the finest examples are to be on view.

The Salons of America's Annual dinner, auction and dance is being held on Saturday March 18th. I do not know whether you plan to be in town at that time and whether if so you would be interested in attending. If you are please let me [illegible] as I should love to have you among [illegible]. [illegible] has promised to behave more "refined" and the number of pictures to be sold has been limited to not more than forty instead of ninety, auctioned last year. This will make it much more snappy and more entertaining.

In any event I hope to see you very soon. Please remember me to Mrs. [illegible] and Mr. Tannahil.

By the [illegible] something exciting has just come up in the market that it occurs to me to write to you about it. It is something which should be of special interest to the Fords and instead of writing to them directly I shall give you all the details as it would be a fine feature for the society. This picture which I saw several [illegible] ago is one of the greatest collector's items, one which is unique in the market at the present time. This is a drawing in sepia by Fragonard made from life of Benjamin Franklin, during his stay in France. It is a superb drawing [illegible] an important artist and of an important American personality. In the famous French show held at Burlington House in London last year, the Fragonard drawing of Benjamin Franklin was one of the important features. It has so many elements of interest to a collector - esthetic value, prestige in the name of the artist and the sitter, as well as historical interest.

Mr. Edmund Gurry March 15, 1953

If you think there is any possibility of your interesting the Fords, I shall be glad to send the drawing on approval or if you think it would be advisable for me to communicate directly with Mr. Ford I shall be glad to do so and credit the commission to the society if and when the sale should be effected.

Do let me hear from you soon.

Sincerely yours,

Edith Gregor Halpert
emrc

SPECIAL WORK, INC.
26 BROADWAY
NEW YORK

DIGBY 4-0622

March 15, 1933.

Mrs. Edith Halpert,
Downtown Galleries, Inc.,
113 W. 13th St.,
New York City.

Dear Mrs. Halpert:

Now that plans and prices on the gallery space are available to us I believe that no time should be lost in forming a definite organization for the promotion and management of the proposed gallery in #5 Building at Rockefeller Center.

I am developing a more detailed plan of the space in conjunction with the architects and will depend on you and Mr. Barry to build up a committee which will develop the plan for the gallery in such form as to be entirely comprehensible from an organizational point of view for presentation to Rockefeller Center, Inc.

I am sure that you will agree with me that we must remember that our plan has always been that of a gallery to be used cooperatively by leading dealers in painting and sculpture so that until a consensus of opinion is obtained from such dealers as to the soundness of the project and their willingness to participate it will be difficult for us to convince Rockefeller Center, Inc., of its value from a commercial point of view. Personally, I am entirely in sympathy with your additional scheme of working with the artist directly in displaying his pictures and I am sure that you will be able to solve the problem of working both with the dealer and artist in the same gallery without arousing the prejudice of the dealer. However, I am still not quite clear on the basis on which such sale of works of art can be made and would very much appreciate a letter from you or an outline giving me specific information as to your selling plan.

I hope that you will be quite frank in telling me if you feel that such a dealers cooperative gallery is impractical. As you will understand, my interest is simply that of having a gallery of painting and sculpture in the building and the means whereby this gallery is obtained seems to me secondary so long as such a gallery is developed on sound business lines.

I should like, therefore, to hear from you as to whether or not you consider the cooperative gallery basically sounder in conception than a gallery run along the usual lines by an individual dealer, as the rental must be secured through the sale of stock in either case. The question from Rockefeller Center's point of view is simply whether it will be easier and quicker to deal with a separate organization such as the Grand Central Galleries or to attempt to enlist the cooperation of the high class dealer in the use of such space.

My suggestion, therefore, is that we prepare a concise plan of organization for submission to the small informal group you mentioned last week as being best qualified to voice an opinion and that subject to whatever changes that this group proposes and that we consider beneficial to the general scheme we meet with a committee of dealers to discuss the plan on a very definite basis.

The part to be played by your gallery and the Grand Central Galleries in the project appears to me to be dependent upon the reaction of these dealers to the plan. In the eventuality of their undertaking to participate in the management of the gallery I can not, of course, do other than make recommendations as to how the project should be operated and by whom. Should they, however, not wish to participate in the project I believe that we should meet with Rockefeller Center, Inc. to discuss the possibility of setting up a gallery to be operated as you and Mr. Barry think best and regard the project as being a purely personal enterprise in which we will all devote our efforts to establishing financial backing for the gallery in which you would both receive a definite hand in the management and operation in the eventuality of our being able to establish it on a sound basis.

I am writing this letter because I believe that a record of general policy should be kept in written form and hope that you will help me in establishing as clear and concise a picture as we can of the project. There is, in my mind, no question as to the value of such a location for the sale of the works of art. It is eminently appropriate that a gallery of painting and sculpture be known as the Rockefeller Center Galleries. The development is so closely associated in the public mind with art in all its forms that popular interest in such an institution is assured.

yes

It remains, therefore, to proceed carefully with an analysis of the possibility of the development of the space for this purpose so that full advantage might be taken of the location and physical advantages of the gallery to show Rockefeller Center, Inc., a plan soundly conceived and commensurate with the value of the space and the development.

With kindest regards,

Sincerely,

Edward J. Mathews.

ALBERT & CHARLES BONI Inc PUBLISHERS

66 Fifth Avenue New York City

March 16, 1933.

Downtown Galleries
113 W. 13th St.
New York City

Dear Sirs:

We know that while we have been receiving checks from you regularly a September charge of $2.50 and a October charge of $20.25 is open on our books. Can you please tell us if you have a record of this being paid and if so will you please give us the date of the check?

Faithfully yours,

ALBERT AND CHARLES BONI, INC.
Publishers of CREATIVE ART
Sylvia Rediker
Sylvia Rediker

sr;ff

Paid for above items 12/1/32 our check #5470

Cables: Bonibooks New York Telephone: Algonquin 4-2900

UNIVERSITY TRUSTEES
THE WILLIAM ROCKHILL NELSON TRUST
KANSAS CITY, MISSOURI

OFFICE OF THE SECRETARY
HERBERT V. JONES
418 BRYANT BUILDING
KANSAS CITY, MISSOURI

March 16, 1933

American Folk Art Gallery
113 West 13th Street
New York

Gentlemen:

The University Trustees enclose check in the amount of $2,300.00, in full payment of the following objects purchased from you:

Painting on Velvet -	Mary & Her Lamb	$90.00
" " "	Five Chicks	45.00
" " "	Blue Bowl with Fruit	120.00
" " "	Basket with Flowers	95.00
Pastel	Portrait of Man by N.C.	300.00
Oil	Fashionable Inn	1400.00
"	Mrs. C.C.Royal by Lakeman	300.00
Metal	Weathervane - Cow	100.00
		2450.00
	Special Price - Net	$2300.00

Will you please acknowledge this payment to complete our records?

Thanking you,

Very truly yours,

S. Brelsford
Secretary to the
University Trustees

Enclosure

March 16, 1933

Mr. Stephen Clark
46 East 70 Street
New York, N. Y.

My dear Mr. Clark:

After much hesitation, I finally decided to write to you about a matter which warrants my special efforts, and a departure from our regular sales policy.

Mr. Kuniyoshi, one of our gifted artists, called on me yesterday to discuss a serious emergency which has arisen, and which requires a sum of money immediately. To raise this comparatively small amount for him, he suggested that I offer any two or three of his paintings at considerable reductions.

If you have any thought of adding a Kuniyoshi to your collection, it would be a great service to the artist to do so at this moment, and the reduction in price offers a special opportunity. You seemed interested in his "Flowers", during your visit to the Kuniyoshi exhibition. We can reduce the price to $500.

May I have a reply from you? I do not wish to communicate with more than two or three collectors, knowing what bad psychology it is to make this type of approach. I hope you will forgive me for taking this liberty, but I feel that you will understand that this is a real emergency, and not high pressure salesmanship.

Sincerely yours,

Director

Edith Gregor Halpert
SF

BOSTON ANTIQUE SHOP
59 BEACON STREET
BOSTON, MASS.
TEL. LAFAYETTE 0643

March 17 1933.

Down Town Gallery
113 West 13th St.,
New York, N.Y.

Dear Sirs

I meant to give you photographs of the two curious figures you saw in our yard. We can sell these two figures for $125.00. This will not include delivery but they could be delivered by turck, and no crating would be necessary.

Very truly yours
BOSTON ANTIQUE SHOP

By A. Stanforth

AS/N

March 18, 1933

Mrs. Adelaide Kuntz
320 East 72nd Street
New York, N. Y.

Dear Mrs. Kuntz:

Since our talk regarding the Hartley painting we have endeavored to locate the picture which answers your description. I hope that the canvas we are sending you is the one you had in mind.

I am instructing our messenger to take back "Purple Vase" which we sent you by error.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

March 18, 1933

Mrs. J. Wooster Lambert
1060 Fifth Avenue
New York, N. Y.

Dear Mrs. Lambert:

Your check for the Kuniyoshi painting arrived to-day. I wish to thank you for your promptness in paying for the painting.

Now that you are back I look forward to seeing you very soon. I hope you enjoyed your trip to Mexico and that you will be with us for some time. Please remember that you are always welcome whether or not you are planning to continue collecting. I do not want you to feel that this is a sales letter or that we wish to put temptation in your way every time you come in.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

U

Duveen

March 20, 1933

Dear Albert,

Enclosed you will find a check for the balance
due on the sale made to Kansas.

For your information the check was received this
morning on March 20 and we are making the pay-
ment to you instantly. I want to impress upon
you that we did not hold up payment as you seem
to believe in spite of my repeated statements to
the effect that Kansas had not paid previously.

Frankly I am very much hurt by your attitude.
We are very glad to pay you a commission on
the sale and the whole transaction would have
been a most pleasant one if you did not, for
some reason or other develop the idea that we
were "holding out on you". Our policy has al-
ways been, is at present, and will always be,
to pay our bills promptly, immediately upon
receipt of payment from a client. In your case
realizing the circumstances we advanced $100
when we ourselves were very short of funds. If
it were possible to do so we should have advanced
the entire commission instead of waiting until
today - the date of payment.

Sincerely yours,

LGH:nrc

FOUNDED 1906 INCORPORATED 1915

SOCIETY OF ARTS AND CRAFTS

FORTY-SEVEN WATSON STREET · DETROIT, MICHIGAN

TELEPHONE CADILLAC 4139

March 20, 1933.

Mrs. Edith G. Halpert
113 West 13th Street
New York City

Dear Edith Halpert:

You are fortunate to be living in a city where the banks can straighten out their difficulties for we are going on the sixth week of this holiday, and you may believe me when I tell you that it is anything but a pleasant situation. In fact, I feel that the bottom has been knocked out of all I have tried to accomplish for the Society in the last six years. It is unbelievable that so many people in one city could be so completely wiped out as apparently has happened here.

Our situation is rather desperate; our Faculty's salary is so tied up that from now until the end of the year almost everyone has given his services for just a few dollars a week to pay for food.

All this sad saga of mine will explain why I have not been in New York nor do I know when I can go. For the time being all the exhibition program has been suspended, and at the moment we are trying to concentrate on finishing the school year which will be by the very skin of our teeth. What's to come after I have no idea.

It has been on my mind to write you in regard to my own position which for the moment seems almost over. I am not exaggerating when I say very frankly that I can see only the smallest possibility of the Society going on after May and I am saying this to you in the strictest confidence. I am rather counting on you having me in mind if you hear of anything in which you think my abilities could be employed. It occurred to me that with the various people who visit your gallery from all over the country you might happen across an opportunity where I could be considered. I ask you again to keep this confidential.

THE SOCIETY OF ARTS AND CRAFTS

Sorry that I missed the Salon of America's Annual Dinner and Auction but maybe another year I can make it.

At the moment I don't feel that either your writing to the Ford's relative to the Fragonard drawing of Benjamin Franklin or my doing anything about it would help the cause. However I will keep ituppermost in my mind and I will see what can be done in the next fortnight to bring it to their attention. I will let you know the result.

It was awfully nice to hear from you. Your letters always sound as if you were on the crest of the wave. I hope to arrive there some time.

Kindest regards,

Sincerely yours,

Edmund A. Gurry

EAG:KLB

March 21, 1933

Mr. Stephen C. Clark
46 East 70 Street
New York, N. Y.

Dear Mr. Clark:

It was very good of you to be so prompt in answering my letter, and to be so considerate in your attitude.

The morning after I wrote to you, we received a check for Mr. Kuniyoshi's "Little Pond", and the "Girl in Pink Panties" was acquired by a collector, the latter at a reduced price and with the dealer's commission waived. The sum obtained for both paintings will see Mr. Kuniyoshi through the emergency. Under the circumstances, I think it best to follow your suggestion to wait until some future time.

May I thank you once again for your kindness.

Sincerely yours,

Edith Gregor Halpert
SF

March 21, 1933

Mr. Bryson Burroughs
Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Burroughs:

You have, no doubt, received an announcement of the exhibition which opens today, at this gallery.

I am very eager to have you see the paintings on view, as they comprise a special selection made of the outstanding examples available on our list of artists.

A list is enclosed to give you an idea of what material is on exhibition. It is so important a showing of the work of these artists that I can recommend a visit.

I look forward to seeing you soon.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

March 21, 1933

Mr. Herbert Winlock, Director
Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Winlock:

You were so completely surrounded during the exciting evening at the Whitney Museum that I did not have the pleasure of saying "hello" to you.

If you can arrange a trip to this neighborhood again I should like very much to have you see our present exhibition of major works by our list of American artists. It is so important a show that I sincerely hope you will come in. It is a comprehensive cross-section of contemporary American art and in each case represents the exhibitor at his best.

It will be so nice to see you again.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

March 22, '33.

My dear Mrs Halpert -

Give praises to your lucky stars that you are not living in Detroit. Six weeks of chaos! Poor banking and rotten politics have snowed us under. Can you imagine our

a million people living for weeks
but not buying, selling nor paying for
anything? I sold some stock in
New York + dumped a load of debt off
my shoulders, and am now ready to
take in washing! Hope you received
the money order.

Thanks for the cheery letter and
if I ever get to New York again I hope the
'Salons' will have another dinner for I
want to be in the condition to dance
with a chair - or Brook! Best regards.

Lillian H. Harris

March 22, 1933

Mrs. Julius Haass
75 Cloverly Road
Grosse Pointe, Mich.

Dear Mrs. Haass:

I want to thank you for your consideration in sending us money orders in payment of the Walters' pottery and the iron "Frog".

It must be discouraging to live in Detroit at present as I can appreciate how difficult it is to operate with the banks closed. Our holiday lasted a short period and affected all of the work to such an extent that a six weeks period must be pretty awful. I do hope this condition is relieved soon and that the money difficulties will disappear completely.

If conditions do not improve very soon we might develop a Detroit colony in Newtown and [illegible] a small outdoor beer garden. We might throw in a work of art with each large order of beer and thus keep the art world going as well.

No doubt the present conditions must have changed the style of the Society of Arts and Crafts. This would be too bad after all the splendid work done by the organization for Detroit and for the artists. Here is hoping that everything will be hunky-dory soon.

I should love to see you and look forward to your New York visit. And do not forget your promise to spend some time with me in Newtown. It is much more comfortable now since I have added some furniture and modern inner spring mattresses.

My best regards.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

March [illegible], 19[illegible]

M[illegible]. Harold [illegible]rsons
Hotel [illegible]
50 Stre[illegible] P[illegible]k Avenue
New Y[illegible]rk, N. Y.

[illegible] [illegible]rsons:

I [illegible] note of [illegible] the secret[illegible]ry of the [illegible] Nelson Trust. [illegible] you [illegible] [illegible] American folk art. I feel [illegible] you will [illegible] occasion to be [illegible] the fact [illegible] the [illegible] museum in the United States to acquire an [illegible] nucleus of early American art.

You[illegible] you [illegible] regarding the "B[illegible] Hunter", a [illegible] visit. You [illegible] [illegible] certain the [illegible] number of communic[illegible] I have [illegible] [illegible] small f[illegible]ct-[illegible]. However, [illegible] [illegible] te [illegible] [illegible] in this case. [illegible] refresh your memory, I [illegible] a photo-[illegible] [illegible] painting.

D[illegible] y[illegible] remember [illegible] [illegible] collection [illegible] [illegible] [illegible] some [illegible] [illegible] collection. During [illegible] museum, [illegible] [illegible] by [illegible] an expert recommended by Mr. Brummer. [illegible] was [illegible] perfectly [illegible] t[illegible] to see any sign of the damage. The [illegible] the fi[illegible] for [illegible] after an exhaustive search [illegible] succeeded in [illegible] another original [illegible] of this very [illegible]. We now [illegible] first [illegible] n our [illegible] and [illegible] offer it to you [illegible] very special price since [illegible] [illegible] it from [illegible] a reduced figure. Please let me know whether this would interest you.

I [illegible] when you [illegible] some tim[illegible] [illegible] will call on us again. There a[illegible] many new fascinating items which I

Harold Parsons -2 March , 1968

should like to show you - and it would be so nice to see you again.

Sincerely yours,

Director

Edith Gregor Halpert
hrg.

Boni

March ..., 1..3

Mi.. Sylvi. Rediker.
A..rt & Charles Boni, Inc.
66 Fifth Avenue
New York, N. Y.

Dear Miss Rediker:

Upon receipt of your letter, we checked our records and found that the December ... of $20. 5 was taken care of with ... check ... on December 1, 19...
The number of this check was 5470.

I hope this information is what you want.

Sincerely yours,

Director

Edith Gregor Halpert
hre.

THE DOWNTOWN GALLERY

113 WEST 13 STREET · NEW YORK
TELEPHONE · WATKINS 9-1535

REPRESENTATIVES FOR: ALEXANDER BROOK · GLENN COLEMAN · STUART DAVIS · ANNE GOLDTHWAITE · POP HART
MARSDEN HARTLEY · STEFAN HIRSCH · BERNARD KARFIOL · YASUO KUNIYOSHI · JOSEPH POLLET · CHARLES SHEELER
NILES SPENCER · A. WALKOWITZ · MAX WEBER · MARGUERITE ZORACH · WILLIAM ZORACH · AMERICAN PRINT MAKERS

CONTEMPORARY AMERICAN ART

PL settle w/ bookeeper

March 23, 1933

Miss Sylvia Rediker
Albert & Charles Boni, Inc.
66 Fifth Avenue
New York, N. Y.

Dear Miss Rediker:

Upon receipt of your letter, we checked our records and found that the October charge of $20.25 was taken care of with the check paid to you on December 1, 1932. The number of this check was 5470.

I hope this information is what you want.

Sincerely yours,

E G Halpert

Director

C 12553 -
12516 - 2.50

Edith Gregor Halpert
nrc.

We have yourermittance rec'd here December 3rd but find that this was applied against our June 6th invoice 12321. Will you advise us when this was paid?

Creative Art.
Sylvia Rediker.

June 6 Invoice paid 11/7/32 our ck #5409
Oct 19 " " 12/1/32 " " #5470

This check of November 7th was never received
S.Rediker.

March 24, 1933

Mrs. John Loeb
Anderson Road
White Plains, N. Y.

Dear Mrs. Loeb:

I am so sorry to have missed you when you called at the gallery.

Since your visit we have acquired a number of most interesting examples of folk art which I shall be very glad to show you when you are next in this vicinity. There are many paintings and carvings of great interest which I think you will enjoy seeing.

I look forward to meeting you soon.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

March 24, 1933

Mr. Joseph Appleton, Curator
Marine Museum of the City of New York
Fifth Avenue and 103rd Street
New York, N. Y.

Dear Mr. Appleton:

I wish to acknowledge the delivery of the figurehead returned from your museum.

Within the next few weeks we expect another very important figurehead which we may lend to you. I shall let you know when this arrives so that you can drop in to see it at your convenience.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

PHONE 4-3890

WALTER LANDOR, PRES.

WALTER LANDOR, INC.

BOOKS, PRINTS, AUTOGRAPHS
AMERICAN ANTIQUES
2705 BOARDWALK
ATLANTIC CITY, N. J.

March 25, 1933.

Mrs. B. K. Goldsmith,
113 West 13th Street,
New York City.

Dear Mrs. Goldsmith:

I am enclosing a picture of the wooden Chinaman. The dimensions are 15 by 15 and 1/2 inches at the base, height 49 and 1/2 inches; the price $125.00.

In regard to the figure in Provincetown, I am sorry I do not have a picture here but when I return to the Cape in June I will send you one and also let you kmow definitely at that time if it is available.

Sincerely,

[signature]

PROPOSAL FOR FURTHER PROCEDURE OF THE ORGANIZATION OF THE ROCKEFELLER CENTER GALLERY OF AMERICAN ART

I propose that a corporation be formed consisting of Mrs. Halpert, Mr. Macbeth and a third member to be selected by these two. That this corporation immediately procede with the issuance of stock certificates and an intensive campaign of stock selling.

That the articles of incorporation be developed by the legal advisors of one or both of the individuals named, at the expense of Special Work, Inc.

That upon the formation of this corporation a lease be signed with Rockefeller Center, Inc., to which shall be appended a clause providing that this lease is only to become operative at such time as the capital assets exceed a given figure to be determined.

I feel very strongly that Special Work, Inc. and Rockefeller Center, Inc. or any of the representatives of these organizations should only participate in the development of the gallery to the extent of assisting in its promotion, as I believe that the dealer and artist will resent the association of a project of both ethical and commercial merit with a real estate development.

I believe that the Grand Central Galleries will, if officially connected in any way with the promotion or operation of the gallery, do much to prejudice the dealer and artist on whose cooperation the success of the gallery depends. I propose, therefore, that the Grand Central Galleries be eliminated from consideration in the promotional and operating work but be given every opportunity to participate financially if so inclined, and also to include its artists (selected by the committee) as exhibitors.

I propose that the following persons be invited by the corporation to act __unofficially__ during the promotion of the gallery in an advisory capacity:

- Mrs. Force - Whitney Museum
- Mr. MacBride - Art Critic of the ~~Herald-Tribune~~ N.Y. Sun.
- Mr. Leon Kroll - Painter, representing the artists' organizations.
- Mr. Nelson Rockefeller.

I believe that the corporation should strive to enlist the good will and assistance of this group but that it would be a mistake to allow any of the persons above named to become even indirectly involved in a commercial enterprise.

I propose that at such time as the gallery is operating that this group be invited to serve officially as a committee for the administration of such funds as may be derived from the sale of pictures and admission charges over and above the limited stock dividend provided for in the financial set up prepared by Mrs. Halpert.

Further, that the committee regard itself as being specifically concerned with furthering the interests of the artists in connection with the gallery and in watching over the administration of a project which, though primarily commercial, has, in my opinion, substantial value in the development of American contemporary art.

The purposes for which it is to be formed are:

To establish and maintain in the City of New York a fine arts gallery of American contemporary art;

To serve as a national art gallery for the American Artist and the American Public;

To set a standard for American Art through selection of the work of leading American contemporary artists of all schools, of all phases, and in all media;

To foster and encourage an understanding and appreciation of the fine arts among the American Public:

To aid and assist American artists in achieving their proper place in contemporary American life; specifically, to encourage the American Artist in his efforts to make in this modern world that contribution to American culture which the artist in ages past has made to his own contemporary civilization, and to make, as his forbears have made, an historical record by reproducing the life and spirit of his times, and by giving expression to the aspirations and ideals of his race;

All funds of the corporation shall be devoted to the maintenance of the corporation and the uses and purposes hereinabove set forth.

The territory in which its operations are principally to be donducted is the Continent of North America.

The city and county in which its office is to be located are the City of New York and the County of New York.

The number of its directors shall be five.

33 1/2 - 20 to be retained by Gallery

be charged a commission of 20% onall sales by the Rockefeller Center Galleries, and 20% will likewise be paid to his original dealer or agent . . Where an artist has no connection with a dealer, the 20% dealer's commission will be given to the Artists' Loan Association. Thus every exhibitor will be charged the same fee.

DEALER:

To provide a cooperative basis between the Rockefeller Center Galleries and the individual dealer, it is proposed that the latter be given the sole privilege of one-man shows. Consequently each dealer may develop his own group of artists, and may maintain in his own gallery this attraction for the art reviewer, the art collector, the art museum, and the general public. Such one-man shows in the dealers' galleries, and the special group exhibitions and permanent display rooms in the Rockefeller Center galleries, must necessarily stimulate great interest in American art in general, and in the individual artists specifically, with benefit to all.

MUSEUMS:

Since group shows are featured in museums also, it is important to establish a means of cooperation between the museums and the Rockefeller Center Galleries, to avoid any duplication of plans. Ostensibly there should be no conflict, since the functions of a museum and of a gallery are diametrically opposed (different) in concept. The chief function of a museum is to collect, by purchase or gift, that of a gallery to sell. It is the duty of the art gallery to discover and to develop new talent, while that of a museum is to select work which has already proved its value. Both, through the exhibition of works acquired or for sale, do educational work, the museum essentially, the gallery incidentally. An agreement can be reached to provide for a satisfactory division of effort.

AMERICAN ART:

While the permanent display rooms will at all times concentrate entirely on the works of Contemporary American artists, it is possible that on occasion foreign works will be shown in the special exhibition galleries. Such work will be selected only in relation to American art. Apropos of this distinction, a quotation follows taken from a recent book on French art written by a noted English writer: "The French have always shown the greatest hospitality to foreign artists. From the earliest times they welcomed Flemish and Italian painters and encouraged them to settle in their midst. But they have never worshipped strange gods; they have always induced the strange gods to come and worship at the feet of France, by the simple process of making France an exceptionally agreeable place to live in. In this way French art has been continually fertilized by original artists born in other lands; and this process continues to this day." In giving this quotation, I want to suggest that all artists, who through many years of residence in this country have assimilated our spirit, should be considered. without qualification American artists. I may add, at this point, that the concentration of American Art in this project, is in no way an attack on the art

of other countries. Similar galleries of French art, German art, etc. can be established in this center to make it an international art center.

SUMMARY:

The Rockefeller Center Galleries will set a standard for American art; will further the interests of the artist, the dealer, and perticularly the great mass of the American people. Through the exhibition of the finest works of the American contemporary artists, the galleries will be instrumentel in developing the taste and discrimination of the general public, and will convince that public that the possession of genuine, fine works of art is as much their privilege as that of the connoisseur. We believe that the Rockefeller Center Galleries of American Art will afford such a means as no other enterprise located elsewhere or under other auspices can.

(Signed) Edith G. Halpert

of other countries. Similar galleries of French art, German art, etc. can be established in this center to make it an international art center.

SUMMARY:

The Rockefeller Center Galleries will set a standard for American art; will further the interests of the artist, the dealer, and particularly the great mass of the American people. Through the exhibition of the finest works of the American contemporary artists, the galleries will be instrumental in developing the taste and discrimination of the general public, and will convince that public that the possession of genuine, fine works of art is as much their privilege as that of the connoisseur. We believe that the Rockefeller Center Galleries of American Art will afford such a means as no other enterprise located elsewhere or under other auspices can.

(Signed) Edith G. Halpert

PRIVATE COLLECTORS

Furthermore, the private buyer must be encouraged at this time to buy American art. Propaganda must be made. An appeal to the patriotism of Americans must be inspired. Officials in the government should make a gesture by publicly buying works by living American artists. A fashion can be established through the right kind of publicity and propaganda.

MUSEUMS

While many millions are expended annually for art by museums throughout the country, a very small proportion of it is invested in American art. As a temporary measure, the museums should be asked to devote a large percentage of its unrestricted purchase funds for paintings, sculpture and prints by ~~living~~ artists living and working in this country. If this were a patriotic appeal, it would obviate the difficulty for the museum director ~~of~~ in obtaining the consent of the trustees.

ESTABLISHED ARTISTS

A point to be considered is the status of the artist. While the movement should be national and broad in scope, quality should be paramount. The works of established artists, artists who have already proved their importance in native art, and are maintaing their quality, should be considered first. Young, unknown artists should come later. As a matter of fact, the College Art Ass'n has established some plan for helping the young unknown artist, and is now getting State cooperation.

Report submitted by Edith Gregor Halpert   March 25,1933

** ROCKEFELLER CENTER GALLERIES OF AMERICAN ART **

INTRODUCTION:

Before outlining the general plan of the galleries, an introductory note is in place.

Artists have existed at all times, under all conditions, through all phases of history. The artist's contribution to civilization has been so great that it cannot be measured. Aside from the esthetic value of his work, the artist has been a most effective propagandist for the highest ideals of mankind. He has been a great recorder of human history by creating a picture of the life and spirit of his time, and he has furnished through the ages data for the historian, the archaelogist and the anthropologist.

The artist has surmounted all difficulties, and has created meritorious work through all phases of existence. However, there is nothing to prove that his work prospered under unfavorable conditions. On the contrary, the golden ages of art were those in which the artist was an important member of the social scheme, and was not only recognized for his contribution to society, but was also encouraged by that society. The Church, the State, the great Art Patron, fostered him and encouraged him to great heights of expression.

In these days when our pattern is commercial, a plan for fitting the artist into the present scheme of life is imperative, if we are to have a great native art. This is the age of mass production, of mass consumption, of the "Book of the Month" club, of advertising, of high powered salesmanship. A new method must be developed to give the artist the rightful place in our living plan, rather than a place segregated for the unfit, the fanatic, for the misunderstood dreamer. The plan outlined is proposed with this consideration paramount.

The following outline includes corrections as of April 25, 1933.

PROPOSED:

That a Fine Arts Gallery of American Contemporary Art be established in Rockefeller Center, known as the "Rockefeller Center Galleries of American Art", to serve as a national art gallery for the American artists and the American public.

That these galleries be so planned and operated as to set a standard for American art through selection of the work of leading American Contemporary artists of all schools, of all phases, and in all media - with no compromise as to the quality of the work exhibited.

That these galleries serve as a clearing house for recognized dealers of American contemporary art throughout the country, making it national in scope.

That these galleries be established as a membership corporation pursuant to the Membership Corporation Law of the State of New York.

That these galleries be maintained on a commercial, self-supporting basis, for the purpose of selling contemporary American works of the highest quality, through the application of the most efficient methods of sales promotion and management.

That all the funds of the corporation be devoted to the maintenance of the galleries, and that the bulk of the profits revert to the artists through the medium of the Artists' Loan Association. This association described in detail elsewhere will, through the committee specially appointed to administer its funds, give temporary aid to established artists in the form of loans, accepting their works of art as business collateral.

FORM:

1. The space allotted to these galleries (approximately 15,000 square feet), will be subdivided into a series of separate rooms, each designed for and devoted to the display of work in a specific medium - Painting, Sculpture, Graphic Art, etc.. At least one work by each artist selected as a permanent exhibitor shall be on display at all times, to assure a fair and constant representation, irrespective of representation or omission in section 2 (the special exhibitions galleries). While the same artists will have works on view at all times in the permanent galleries, the individual exhibits will be changed from time to time. The object of the permanent display rooms, equivalent to sample rooms, is togive a cross section of American Contemporary Art of high standard, throughout the year.

2. The Special Exhibition Galleries will be designed to ideally suit the requirements of each exhibition by means of movable partitions. Exhibitions held in this section will be planned to insure, through their variety and general interest to the public, a large and continued attendance. Acting as a National gallery, the Rockefeller Center galleries of American Art will invite, from time to time, exhibitions organized by existing societies, such as the Society of Independent Artists, the American Society of Painters, Sculptors and Gravers, the Salons of America;- taking in all factions and manifestations of contemporary American art. Special exhibitions will be changed once a month, or not less than ten times a year.

ORGANIZATION:

The galleries are to be operated as an independent organization, free to further its own interests and the interests of the artists, with no obligation to any individuals, groups, or business enterprises. A dealers' or an artists' cooperative cannot succeed. Internal dissension, inevitable compromises which arise in the best of cooperative schemes, sooner or later weaken the foundation and change the character of such an enterprise. It is essential that the responsibility be concentrated. In view of this fact, it is proposed that a definite governing body with full power be formed, to be called the Managing Board; this to comprise:-

a. A museum director
b. An art critic
c. A representative of the Rockefeller Interests
d. An artist
e. A stock holder
f. The Rockefeller Center Gallery director
g. The Rockefeller Center Business manager

Both the director and the business manager of the gallery will be responsible to the rest of the board, but will have their working duties assigned:

1. The art gallery director will be responsible for the selection of exhibitors, exhibits, feature exhibitions, hanging and arranging of exhibits, advertising policy, catalogues, etc.

2. The business manager will be responsible for the business policy and details, the personnel, maintenance, business reports, financial operation, and all other details relating to the successful management of a large business organization.

When, as and if earned, Dividends may be declared on the preferred stock to an amount determined by the Committee of Control.

Rockefeller Centre Galleries

CAPITAL STRUCTURE

250 shares Preferred Capital Stock - non voting- paying 6% dividend to be sold in large blocks at $100. a share $25,000. to be retired before any dividends are payable to common stock.

------

750 shares Common, no par - voting stock, to be distributed as follows:
250 shares to preferred stockholders, one with each share
250 shares to the organizers
250 shares to be held in escrow for the purpose of controlling policies of the gallery or for future additional capital.

The latter 500 shares might be controlled by voting trust.

It will be necessary to establish a policy affecting the dividend distribution. The preferred stockholders, or investors, will receive a dividend of 6% on par value, (payable 3% semi-annually). In addition, they will be entitled to a limited dividend on the common stock which they receive as bonus with their preferred stock. The undistributed profits are to be set aside as a special fund for the purpose of assisting needy artists, the methods to be decided upon by the controlling committee. As one suggestion, a "pawn shop" arrangement whereby artists, whose works are considered of sufficient esthetic and business value by the Committee, could borrow half of the established price with their work as collateral.

ATTENDANCE

Museum Attendance - October 1930 to October 1931

Metropolitan	1,221,747	..average 101,812 monthly
Chicago Art Institute	916,816	
Detroit Institute	429,010	
Boston Museum	379,044	
City Art Museum,St.Louis	307,155	
Museum of Modern Art	129,051	

October 10 July 31, 1932

Museum of Modern Art - 10 months	154,172	..average 15,417 monthly
November 17,1931 to July 31,1932 Whitney Museum of <u>American Art</u> 9 months	126,660	..average 14,075 monthly

----

Based on the above figures, and taking the following facts into consideration, my estimate of 500 daily is most conservative. The monthly total, dividing my annual attendance of 150,000 by twelve, is estimated at 12,500 or a smaller number than that of either the Museum of Modern Art or the Whitney Museum. To counteract the reduction in the number of visitors due to the admission fee, five special features must be considered:-

1....The Rockefeller Centre Galleries sightseeing interest as part of the great project.
2....The official stamp of importance due to the name, and its significance that the best in the field of art will be shown.
3....The physical location of the galleries - for transportation facilities, and for general accessibility in relation to other interests in the centre of the town.
4....The art interest, educational to the masses and to the art-lovers - artists, collectors, museum directors, teachers,etc.
5....The multifplied interest or repeat visits due to the fact that ten exhibitions will be featured annually, whereas both the Modern and the Whitney Museums have approximately five, each.

The first two features may be true particularly of the first year, but the increase of sales will balance the reduction of income through attendance, all the subsequent years. A point I overlooked in making comparisons with the existing New York museums, other than the Metropolitan whose figures are too enormous, and whose interests are too varied to apply, is the fact that in the Rockefeller Centre Galleries <u>all</u> the phases of American art will be shown, modern and conservative in all their subdivisions; paintings in all media, sculpture, and prints.

In time, the Rockefeller Centre Galleries will become the national art institution, and the building as a whole, the national culture centre housing music, architecture, art, applied art, literature, furniture, accessories, etc. The building will, in addition to its commercial success, develop an inter relation of all the arts, and will subsequently improve the taste of all communities.

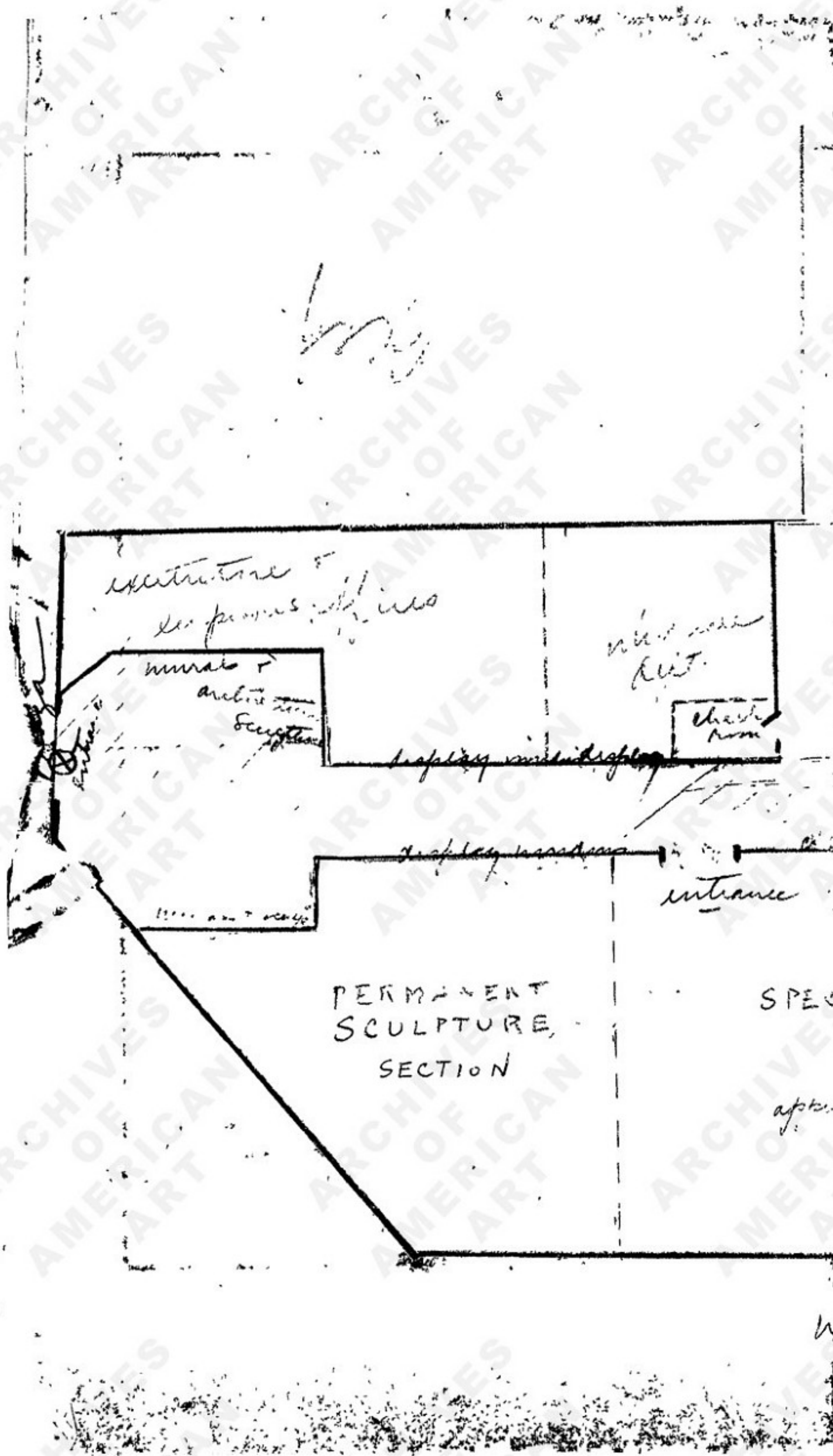
ESTIMATED EXPENSES - ANNUALLY

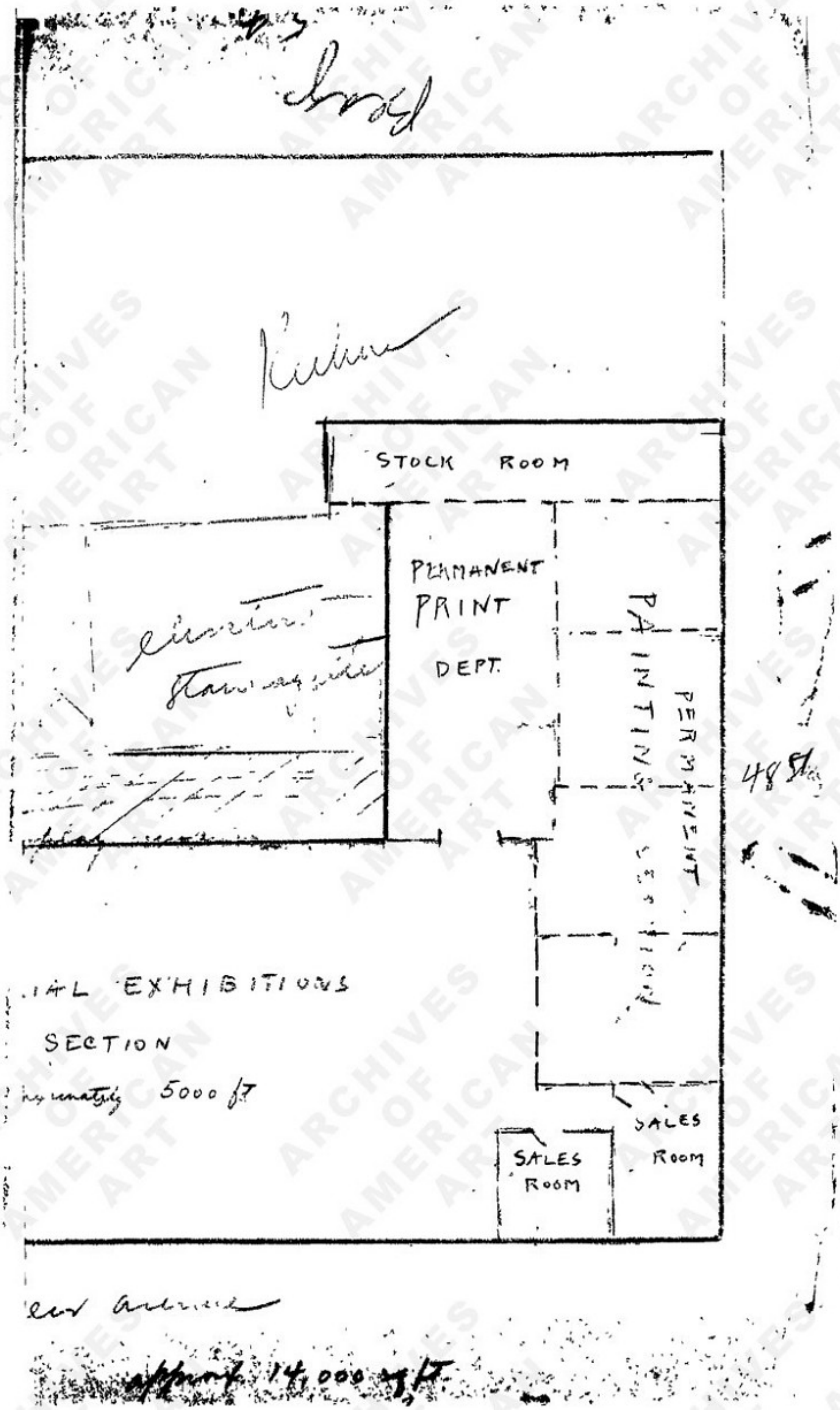
Item		Amount	Total
Rent		$20,000	
Light		2,400	
Salaries:		24,820	
Executives	$		
Sales Commissions @ 2½%	10,000		
Office Help	9,620		
Secretary $40. weekly			
Bookkeeper 30.			
Stenograph 25.			
Typist 15.			
Publicity 50.			
Cashier 25.			
Gallery Help	5,200		
2 Porters 40.			
2 Doormen 50.			
1 Boy 10.			
Total	24,820		
Printing		1,620	
Catalogues 50,000	$ 1,200		
Stationery	300		
Miscellaneous	120		
Advertising and Publicity		4,000	
Postage (1½¢ catalogues, 3¢ balance)		1,000	
Insurance-Fire, Compensation		250	
Telephone & Telegraph		900	
Accounting		1,200	
Legal Costs		500	
Depreciation furniture, equipment		250	
Packing and Carting		1,200	
Office Supplies		200	
Miscellaneous		1,000	
Total			$ 59,340
Exclusive of Executive Salaries ...		Total	

ESTIMATED REVENUE - ANNUALLY

Item	Amount	Total
Admissions ...150,000 annually at 25¢ based on daily attendance of 500, 300 days per year.	37,500	
Commissions on sales ..$400,000 @ 20%	80,000	
Rental on Concessions	5,000	
Total		$122,500

Among the concessions, I include an art-book shop, bowling alley, possibly a tea-room, and artists' material shop. The Wholesale Dept. for the sale of etchings, lithographs, woodcuts, and sculpture to hotels, clubs, and apartment house lobbies, may be considered a part of the gallery, or a separate concession. Commissions of Murals and architectural sculpture may be a separate section or part of the gallery. In either event, additional income will be available for the gallery.


PERMANENT
SCULPTURE
SECTION
SPEC
entrance
check room


STOCK ROOM
PERMANENT PRINT DEPT.
PAINTINGS
PERMANENT
SALES ROOM
SALES ROOM
IAL EXHIBITIONS
SECTION
5000 ft
approx 14,000 sq ft

March 27, 1933

Delphic Studios
9 East 57th Str.
New York City

My dear Mrs. Reed,

The following is the list of lithographs we have on hand from you of

Jose Clemente Orozco.

	RECEIVED		RETURNED		ON HAND
"MURAL STUDY"	11/20/31	3	12/15/32	1	2
" " ~~xxxxx xxxxxxxx~~					
"THE FRANCISCAN"	11/20/31	3	12/15/32	2	1
"MEXICAN SOLDIERS"	11/20/31	3	12/15/32	2	1
x "MEXICAN BUEBLO"	11/20/31	3	12/15/32	2	2
" "	12/16/31	2			
" "	3/1/32	1			

	SOLD	PAID	CREDIT	
x	12/11/31	1/6/32		
	6/15/32	9/9/32		
	2/26/32	6/6/32	7/1/32	$18.00

PLEASE NOTE ON THE ABOVE REPORT THAT WE HAVE BEEN OBLIGED TO CREDIT ONE OF "MEXICAN BUEBLO" AFTER IT HAD BEEN PAID FOR, AND HAVE OURSELVES MADE THE REFUND. WE FIND THEREFORE THAT YOU ARE INDEBTED TO US FOR THE AMOUNT OF $18.00 NET.

Sincerely yours,

Mrs. B.K. Goldsmith

March 27, 1933

Mr. Clifton Hall
15 Boudinot Street
Princeton, N. J.

Dear Mr. Hall:

It was very unkind of me not to answer your letter immediately. After a short period of postponement I was embarrassed because of the delay.

I just want to write you to say that you certainly will be welcome at the gallery any time you visit the city and I hope that you will come in very frequently to see us and the various exhibits.

Since you wish to pay for the transportation expenses, we shall deduct $14 which represents the actual expense involved in packing and shipping the two pictures. The balance of $11 is credited to your account or if you wish we shall refund it. You may want to acquire a print some time in the near future but we can send you a check for the difference if you like. I look forward to seeing you soon.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

March 28, 1933

Miss Beatrice Judd Ryan, Director
Galerie Beaux Arts
166 Geary Street
San Francisco, Cal.

Dear Miss Ryan:

I am quite distressed regarding the expense mentioned in your letter. I cannot understand how or why Budworth affixes such charges. We have littl experience with him in relation to bills as at no time do we assume the expense involved in out of town exhibitions. I would suggest that you write to him asking for a reduction and I shall do likewise.

Since we are not in touch with galleries in Los Angeles, Santa Barbara and Portland, would it not be advisable for you to communicate with them directly, offering the folk art exhibition with authority from us. This would help to reduce your expense and some of the charges would be taken up by the other organizations.

I am glad that you like the paintings but am surprised that you were disappointed with the sculpture since you requested definately six examples in each medium.

I hope the show has been a great success and that you have managed to sell enough to make it worth your while.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

March 28, 1933

Dear Leon,

A copy of the report which you saw the other day is enclosed. Please read it carefully and make any criticism you see fit as this is the time to poke holes into the scheme.

It has been decided to hold an executive meeting early next week, depending on Mrs. Force who is due back not before Saturday of this week.

I have discussed the advisability of your reading this report at the Society dinner on Thursday. Personally, I feel that it is somewhat premature as the dealers should be given the courtesy of seeing it first - just as a gesture, particularly from me. What do you think? Also do you think it would be a good idea for me to discuss the project with Speicher, who, according to Mathews (and this is confidential) may lead the opposition.

Please let me hear from you regarding this matter.

Sincerely yours,

EGH:nrc

March 28, 1933

Mr. Robert Macbeth
15 East 57th Street
New York, N. Y.

Dear Mr. Macbeth:

After several unsuccessful attempts to reach you by telephone, I decided on the less modern but more definite method of communication, via the United States Government mails.

My blurb is enclosed. This is the tentative report submitted to Rockefeller Center and to the persons proposed for the Advisory Committee.

I am very eager to talk with you about this report before we go any further. Incidentally, would you be interested to be the art dealer on the Executive Board, as I should like to submit the list of names as soon as possible. Mr. Mathews and I discussed the advisability of having an executive meeting next week when Mrs. Force will return from her Florida vacation.

Please let me know when we can meet as it is rather urgent and should be planned before the general meeting.

Sincerely yours,

Director

Edith Gregor Halpert

March 28, 1933

Mr. Henry McBride
Herald Square Hotel
New York, N. Y.

Dear Mr. McBride:

Apropos of our chat regarding the proposed Rockefeller Center Galleries, I am enclosing a report I drew up for the committee which explains, in some detail, the project planned.

I am somewhat embarrassed to impose this long blurb on you but knowing what you have done for American artists and American art I hope that you will realize why I consider it so important to get your opinion regarding this matter. While the enterprise has its commercial value to Rockefeller Center, there is so much to be gained by the artist, not only in the stimulation of interest, but also through the Artist's Loan Association, that I feel that the idea should have a general appeal.

May I telephone you for an appointment within the next few days - after you have had an opportunity to read the report. The introduction was intended for the Rockefeller Center business department so please do not hold that against me.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

GRAND CENTRAL ART GALLERIES
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK

MURRAY HILL 2-2413
CABLE GRANDART

March 29th, 1933

Mrs. Halpert
Downtown Galleries
113 West 13th Street
New York City

Dear Mrs. Halpert:

I am returning per your instructions, enclosed checked list.

I sent "Veils of Spring" by Arthur B. Davies out on approval. If my client decides not to keep it, I will return same to you within the next few days.

Thanking you, I am

Yours very truly,

Belle Harvey

Belle Harvey
Print Department.

May 20
Pd

P.S. - Please note that #199 "Release of the Gates" by Davies was paid November 3rd, 1931.

BH:K

According to our records we were paid for "Veils of Spring"

March 29, 1933

Mr. Erwin Barrie
Grand Central Art Galleries
15 Vanderbilt Avenue
New York, N. Y.

Dear Mr. Barrie:

After much cogitation, fussing, brewing, etc., I have finally drawn up the report outlining the Rockefeller Center Gallery plan.

Mr. Mathews is having copies made of this report and will send you one today or tomorrow.

When you receive this, will you please phone me so that we can arrange to get together to discuss the vital questions involved.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

March 29, 1933

W. S. Budworth & Son
424 West 52nd Street
New York, N. Y.

Gentlemen:

Several days ago I received a very distressing letter from Miss Beatrice Judd Ryan of the Galerie Beaux Arts in San Francisco.

You may recall that we had you collect, pack and ship twelve small pictures and six small carvings from the American Folk Art Gallery. The items were of very little value and although they required careful packing the price charged seems so exhorbitant to us that I thought I would write to you about the matter.

You charged $24 for packing and there was a charge of $67.95 for expressage. The latter, of course, has no relation to you as it was the Express Company charge but you evidently did not consider the distance to San Francisco and packed these in the heaviest cases possible.

Miss Ryan is writing to you and I hope that you can make some arrangement to reduce the price.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

C. K. JOHNSON
Early American Portraits
AMERICAN ANTIQUES
PAINTINGS AND PRINTS
352 WEST PUTNAM AVENUE, GREENWICH, CONN.
Phone 2166-R

March 30. 33.

Mrs. Edith G. Halpert.
119 West 13 Str.
New York.

Dear Madam:

A party upstate offer me the same figure of Martha Washington, he inform that it is original.
Can you use it for $250.00 if so I will go up there, and purchase it.

Very truly yours
C. K. Johnson.

March 31, 1933

Mrs. Juliana Force
Director, Whitney Museum
New York, N. Y.

Dear Mrs. Force:

You may recall our conversation, some months ago, regarding the prospect of a large all-inclusive sales gallery for American contemporary artists, in Rockefeller Center. Subsequently, I believe, the same matter was discussed with you by Nelson Rockefeller and Edward Mathews.

We all feel, and the feeling is universal, that you have been, and are, the great factor in the development of American art and artists; that your understanding covers the widest field and every phase of the artist's need. And we hope that you will read the enclosed report and express your opinion of the proposed activities.

This report, which I was asked to prepare outlining more concretely the plan of action, has been shown to representatives of the artists, dealers, press, etc., and thus far the project is being accepted most favorably. Leon Kroll, as president of the American Society of Painters, Sculptors, and 'Gravers, Mr. Robert Macbeth representing the more conservative dealers, Mr. Henry McBride, Nelson Rockefeller, Edward Mathews and I, comprise the tentative committee, and all hope that you will consent to head the list. A meeting of this board is contemplated for the early part of next week. I should, however, like to talk to you briefly on Monday, if you can possibly spare a few moments. I should love to have you lunch with me, or if you prefer, I can call at your office any time at your convenience.

It may seem an imposition to ask your aid in this matter, since the project appears a commercial one. But there are many altruistic features involved, mainly the Artists Loan Association. This association is similar in concept to the plan I mentioned to you under the name of a "pawn shop" for artists.

I look forward to hearing from you on Monday, and do hope that you will arrange to lunch with me.

Sincerely yours,

FERARGIL NEW YORK

PAINTINGS SCULPTURE ETCHINGS

GALLERIES, 63 EAST 57TH STREET : TELEPHONE, VOLUNTEER 5-7722

FREDERIC NEWLIN PRICE

March 31, 1933

Dear Mrs. Halpert:

Yesterday we returned all of your consignment of Cats dating from February 23rd, except Paul Fiene's "Seated Cat" in bronze, and we are extremely grateful for the loan of them.

We are prepared to execute your pleasure regarding the Fiene bronze as agreed upon in the terms of your consignment to us. However, we are in receipt of a letter from Paul Fiene, dated March 17, 1933; it reads: "At the conclusion of your current exhibition would you be so good as to return the bronze cat of mine now on view, to the Gallery 144 West 13th Street. Thank you for your courtesy." Thus, we retain the bronze pending some agreement between the artist and you, such that you may release the object. It was our definite understanding that the artist would discharge his responsibilities to you in this arrangement.

We await your further advices.

Very truly yours,

Paul S. Harris

Paul S. Harris

FERARGIL, INC.

Mrs. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

April 1, 1933

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

Thank you for your very kind letter sent from Ormond Beach. It is very considerate of you to bear me in mind and to suggest Pocantico. I had hoped to take advantage of your invitation for several days but conditions at the gallery would not permit my absence.

It is most unfortunate that you have had another cold. You have had a very bad season but now that Spring is here I hope that you will keep well.

The photograph which you enclosed with the letter looks very interesting and we may send for it as we have recently disposed of a number of our smaller pictures. This week I received word from one of our agents who has located a lawn-figure of Martha Washington - the companion piece to George Washington. It is the original cost and in excellent condition. He is asking $550 for it and I have suggested that he send a photograph of it at once and reserve the figure for us for the time being. We can possibly shave down the price, if you are interested in having this very important addition to your collection.

I look forward to seeing you when you have a free moment.

Gratefully yours,

Director

Edith Gregor Halpert
nrc.

April 3, 1935

Mr. Paul Harris
Ferargil, Inc.
63 East 57th Street
New York, N. Y.

Dear Mr. Harris:

It is entirely satisfactory to sent the Paul Fiene "Cat" to the 144 West 13th Street Gallery, since he is now definitely connected with that gallery.

This is in reply to your letter of March 31st.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.
Copy to Paul Fiene

April 3, 1933

Dear Edmund Gurry:

I was quite distressed with your letter. The situation sound terrible and having had a taste of it for a few days, I can well appreciate what a long period of similar and worse difficulties can do to one's morale - to say nothing of one's physical comfort.

In reading newspaper accounts, I note that a bank has been reorganized. Does this mean that all the Detroit bank accounts will be honored or does that void all previous deposits. I hope the former is true.

It would be a crime to discontinue the Society or even to modify it in any way as it certainly has developed into one of the important American institutions, not only for artists but also for art lovers. I should think that everyone in Detroit would make the greatest effort to keep the Society going. If there is anything I can do to help in any way, please call on me.

In the meantime, I am doing some subtle promotion work in relation to the other matter mentioned in your letter. When you were here last I spoke to you of the new project for the Rockefeller Center - a large Fine Arts Gallery -. For the moment I am officially the art director with Robert Macbeth as financial manager. I suggested him some weeks ago and cannot very well withdraw my suggestion which was enthusiastically accepted by Mr. Macbeth. However, I have reason to believe that there will be many other opportunities in this large organization some of which may be of interest to you. As the project takes concrete form I can tell you more and I hope that you will be in the city fairly soon so that we can discuss the matter in greater detail. I am also looking out for any important museums connections and you may rest assured that if any effort on my part can be of service, I am for you 100%.

I know what you have done in Detroit and consider it a Herculean achievement. I should love to see you and have a good long talk.

My best regards.

Sincerely yours,

Edith Gregor Halpert
nrc.

CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT · GAUDENS
DIRECTOR

S.S. Rex
April 4, 1933

Dear Mrs. Halpert:

I have been most interested in reading your report on the Rockefeller Center Galleries. May I wish you all kinds of good luck in your effort.

Provided the attempt is really eclectic, I have every reason to feel that it may succeed, but the crux of the matter, the hurdle to be taken, is this point of wide mindedness.

In your summary you say that the Rockefeller Center Galleries will set a standard for American Art. What is that standard? Your own personal standard, the standard of the man in the street, or the standard of recognized groups of intelligent society?

In the process of assembling our International Exhibitions I have come to the conclusion that these days there is no such thing as an American standard of art, for the efforts of the artists are as amorphous and reach in as many directions as do all other social efforts, whether they be political, economic, literary, architectural, musical, or one or our many other forms of aesthetic desires.

What I believe you need in your galleries is not to set a standard but to open a forum in which the question of the future of American art may be argued. That there is a future, that there will be a standard, is something of which I am convinced. But we have not found it yet. The old gods are shaky on their knees, and many of the new ones have feet of clay.

The best we can do is to try to be sincere, and each and every one of us to have the courage of our conviction and be patient in our points of view toward that which may be divergent around us.

The stardard of art which will come again will not be the standard of the 1890's, and I am equally convinced will not be one of the many sporadic excursions into emotional idiosyncracies which are present in the year 1933.

What the artist needs is an athletic field, a proving ground, and if you are prepared to give him that you will produce something wholly novel and well worth while.

The details of your plan seem excellent to me, but I am a poor business manager. Consequently I am going to send your outline to Pittsburgh to be looked over by Mr. Balken and Mr. O'Connor, who beyond any doubt will have something to say that is of interest.

My chief comments are two.

The first is that I think you should make your Art Director directly responsible to your Advisory Committee, and promote your Advisory Committee from a purely advisory function to one of real power. For under your plan the whole success of the effort focuses on one person, and that in these days of violent opinions and many movements is a dangerous thing.

I should turn the Advisory Committee therefore into a Managing Committee of thirteen persons, of whom the Art Director is one. I should have two members of the Rockefeller interests, two museum directors, two art critics, two artists, two art dealers, and two stock holders. I should make it as definite as possible that the museum directors, the critics, the artists, and the art dealers should represent different aspects of art. If among the museum directors you had Barr, I should also have Minnigerode. If among the art critics you had McBride, I should also have Cortissoz. If among the artists you had John Sloan I should also have Leopold Seyffert. If among the art dealers you had yourself I should also have Robert Macbeth.

With such a board of directors I believe you would succeed but with a one minded organization I am convinced you are as sure to fail as have all previous attempts in these confused days of ours.

My second idea is that I very much doubt your gate receipts. It is true that in England and occasionally in France commercial galleries charge gate receipts, but they do not do so in our land, the public will resent it and I do not believe they will come. Take whatever is the proper commission on sales, but let the gate receipts alone. You want in the galleries all of the public that will go there.

I like your remarks about the attitude toward foreign artists. The point is excellently taken. My only qualification is that when you speak of many years of residence you mean many years. That is, for the artist from across the sea to be regarded as an American artist he should have practiced his trade in this country for at least ten years.

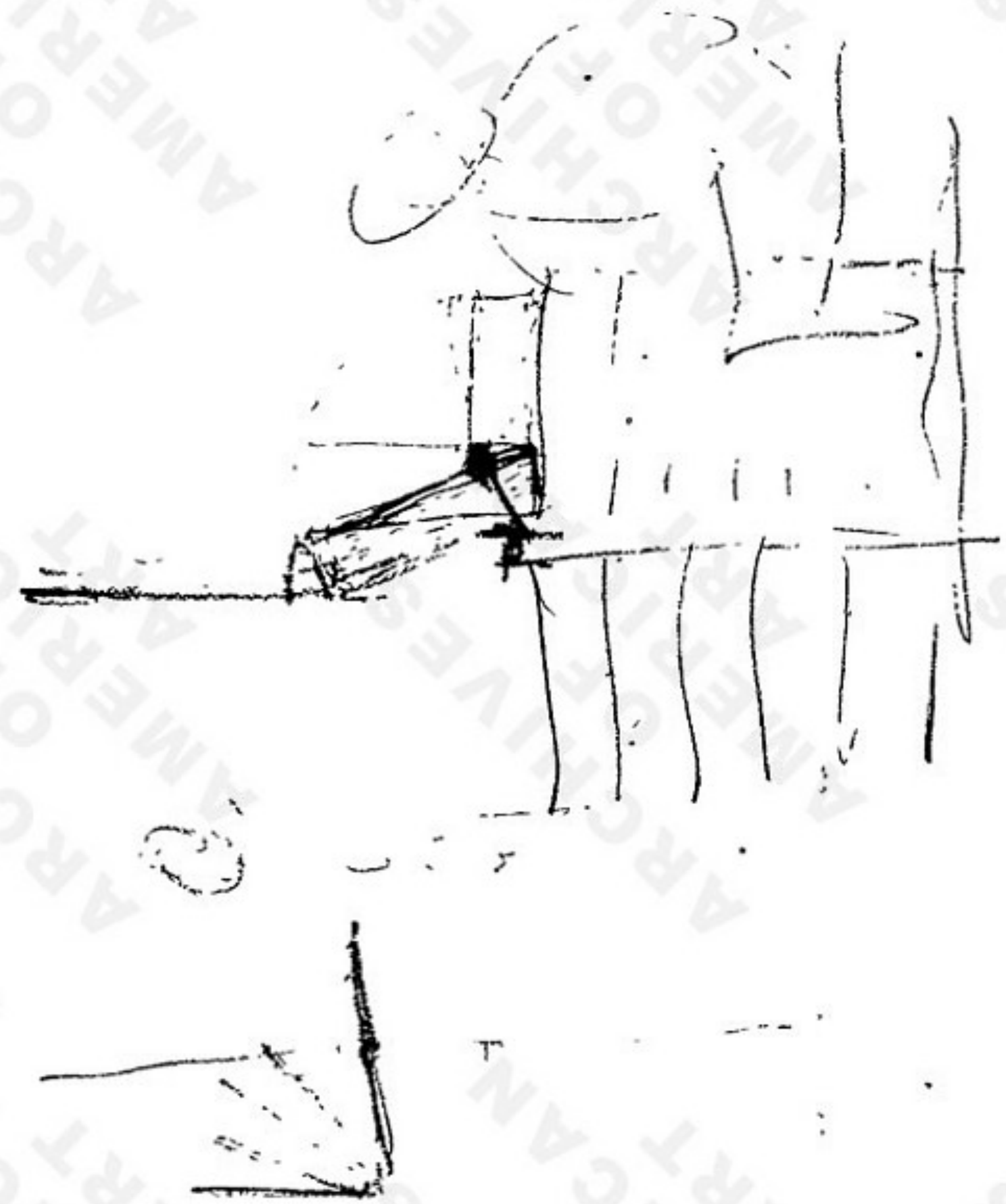
I am sending this letter to you by way of Pittsburgh, as I would like both Mr. Balken and Mr. O'Connor to read it and to add to it, for I greatly value their opinion.

Sincerely yours,

Homer Saint-Gaudens

Director





April 4, 1933

Mr. C. H. Johnson
352 West Putnam Avenue
Greenwich, Conn.

Dear Mr. Johnson:

Enclosed you will find the check for the George Washington lawn figure. I am sorry we delayed this payment but we have not been able to collect to-date.

Regarding the Martha Washington, I wondered whether it would be possible to have this figure sent to us on approval. I have never had an opportunity to study one of these figures and before recommending it I should like to get a more complete picture of Martha. Is it possible to make such an arrangement. If not can you have a good photograph made of it as I really am interested in adding this figure to our collection.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

April 4, 1933

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

The paintings in the Mansfield collection which had a special appeal for me - irrespective of their relative importance in the art market - are listed below. I have discussed prices on the entire group so as not to encourage high bidding on any specific paintings. The two dealers with whom I consulted especially are Robert Macbeth and Albert Milch, both of whom are entirely familiar with this type of market. In every case the dealers inform me that the bidding will be limited to museums and private collectors as the capital in the dealer's world is practically nil. Consequently, the pictures cannot be protected by the dealers and the bid prices suggested by them are far below even the present market values.

No.	Artist	Title	Top Price
10	Homer Martin	Du Clair Sur Seine	$150. ✓
* 20	Joseph Turner	Mt. Blanc From Salanches	750. ✓
33	Gustave Courbet	The Mussel Catheras	350. ✓
73	John Twachtman	Beach at Squam, Mass.	1300. ✓
79	Winslow Homer	The Fisher Girl	9500.
36	Horatio Walker	Turkeys	200 ✓

*Unless Scott and Fowles protects it, as he has invested a great sum in Turner's work. Mr. Scott was there today.

Mr. Milch further advised me that some years ago he had offered Mr. Mansfield $40,000 for the Homer (#79) at the order of a client who wished to pay $45,000. He also told me that he personally had paid Twachtman $22,000 for four paintings of the type in the show. This information, which is authentic, is interesting, although it has no bearing on the present auction possibilities. The figures I listed under "top price", represent an average figure of the dealers' "guess" for Friday evening's audience.

I was greatly disappointed with the Constables and the Ryder, as well as the three water colors by Homer as compared with the very fine one in your collection. The Arthur B. Davies is poor. I just heard that it is a portrait of Mrs. Davies, whose son mentioned the matter today. The Inness and Inness are not very good examples. In fact the entire collection looks sad, with the exception of the few selected above.

If you agree with all or part of my choice and wish to have me bid, please let me know.

Sincerely yours,

Director

Edith Gregor Halpert

H. I. & L. COHEN
COUNSELORS AT LAW
220 BROADWAY
NEW YORK

HYMAN COHEN
LAWRENCE COHEN

TELEPHONE
CORTLANDT 7-3100

April 5th, 1933.

Mrs. Edith G. Halpert
Downtown Galleries, Inc.
113 West 13th Street
New York City

My dear Mrs. Halpert:

I have this day communicated with The Youngs in Los Angeles re: Braxton Galleries' Inc. Bankrupt, and am enclosing herein a copy of the letter sent to them.

Yours very truly,

Hyman Cohen

HC:YM

April 6, 1933

Mrs. F. A. Bradford
1721 West North Street
Bethlehem, Pa.

Dear Mrs. Bradford:

This morning we received word from the Whitney Museum to the effect that you wish to have information regarding the work of Carl Walters.

The examples on view at the Whitney Museum belong to its permanent collection and are therefore not for sale. However, as agents for Carl Walters, we have on view and for sale all his outstanding sculpture in ceramic as well as a group of well assorted pottery. The prices for the latter range from $15 to $75, while the animals and figures are priced at figures from $75 to $300, with a few exceptions which run somewhat higher.

If you wish I shall be glad to send you a group of photographs with descriptive notes. In the meantime, I am mailing you, under separate cover, a copy of Creative Art in which an interesting article on the work of Carl Walters appears. Mr. Walters is represented in many important private collections and in the following museums: Metropolitan Museum, N. Y.; Chicago Art Institute; Newark Museum; Portland Museum, Minneapolis Art Institute; Worcester Museum; Museum at the Alfred University; and Whitney Museum of American Art.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

Algon.4 1377.

The Misses Mc Key
I25 West IIth. St.
New York City.

April 6 I933.

The American Folk Art Gallery
II3 West I3 Street,
New York City.

My dear Mrs. Halpern,

We have recently had brought to us one of the rare paintings "Peacable Kingdom" by Edward Hicks, of Pennsylvania. I am told you showed one of his in your exhibition of American primitives about two years ago.

It comes to us from an old family collection, is being sold because of present difficult conditions, and can therefore be had at a very reasonable figure.

Enclosed is the description and we would like to have you see the painting. I will bring it in on Friday morning around ten o'clock.

Trusting it may interest you,

Very sincerely,

Diana Mc Key.

April 6, 1933

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

This morning a painting by Ann Hall was left with me. It occurred to me that you might be interested in this canvas, not necessarily for its quality, but for its association.

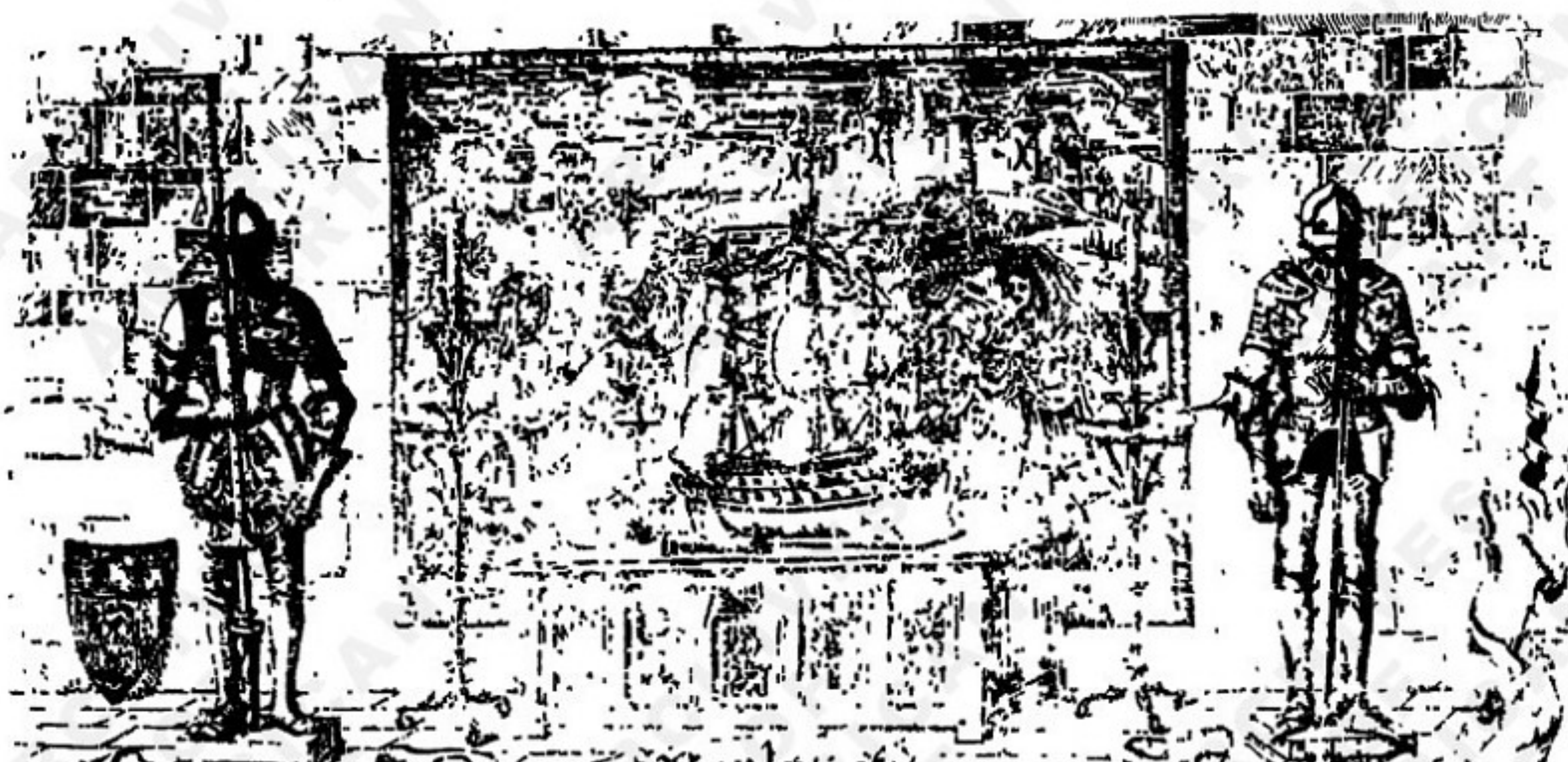
"Ann Hall N. A. (1792-1863). The only woman of [illegible] having the distinction of admission to the National Academy of Design (1831). Daughter of Dr. Jonathon Hall of Pomfret, Connecticut, celebrated physician of his time. He was also a friend and neighbor of General Putnam (17[illegible]-1790) also of Pomfret. Ann Hall's sisters (Eliza and ---) married two sons, the famous Revolutionary Samuel Ward of Rhode Island. These sons were leading bankers of their time in New York -- Ward Brothers and Co. Ann Hall numbers among her sisters, the leading families of her time."

The price of this picture is $120 and I think is interesting from a feministic point of view although the painting itself is not bad in quality.

Sincerely yours,

Director

Edith Gregor Halpert
nrx.



Sumner Healey Antiquaire

BORDEAUX
86 Rue de Soissons

NEW YORK
686 Lexington Avenue

Cable Address
Gauchet New York

Tel. Plaza
8342

Sumner Healey
Moved to
942 Third Ave.
Bet. 56th & 57th St.

Downtown G???
April 7 33

Downtown Galleries

I am sending you gor inspection the following articles
Theses all came from near Boston Mass and were originally bought from
an old Ship Yard which made a speciality of dismantling the old East India Men
and Clipper Ships They are old AMERICAN
Life size Figure Head of HERCULES wearing his traditional LION SKIN 325.
Life size Figure Head of the Goddess CERES The goddess of the Harvest
of plenty and abundance 300.
Statuette of carved wood showing GENERAL WASHINGTON

Yours very truly

Sumner Healey

April 8, 1933

Miss Anne Landor
2705 Boardwalk
Altantic City, N. J.

Dear Miss Landor:

The carving of the Chinaman of which a photograph was left with Mrs. Goldsmith appears rather interesting but it is difficult to make any decision from a photograph.

Is this figure in Atlantic City and if so would you consider sending it to us on approval, express charges collect. If not, can you give a description of the coloring, and some idea of how this figure was originally used.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

ROBERT W MACBETH, PRESIDENT
MRS. WILLIAM MACBETH, VICE-PRESIDENT
ROBERT C McINTYRE, SEC'Y & TREAS.

WILLIAM MACBETH
INCORPORATED

15 EAST 57TH STREET
NEW YORK

PHONES PLAZA 3-7256-3855
CABLE: BETHMAC, NEW YORK

FOUNDED 1892
INCORPORATED 1918

PAINTINGS BY AMERICAN ARTISTS

April 8, 1933.

Dear Mrs. Halpert,

I meant what I said last night that I very much appreciate your holding off on the Twachtman.

As I see it, we should have had to pay $1,000. more for it and I figure that we owe you a 10% commission on the difference, so I am very glad to enclose our check for that amount.

Sincerely yours,

Robert W. Macbeth

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th St.
New York City.

RWM/O

April 8, 1933

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

I have communicated with the executors of the Montross estate and on Monday shall receive the complete list of paintings to be sold at auction. Some arrangement will also be made whereby these pictures can be seen during the latter part of the week. In the meantime, I shall send you a list and perhaps we can arrange to borrow items which interest you particularly so that you may have an opportunity to judge the works before the auction takes place during your absence.

I am also sending you the painting by Ryder called "Moonlight Marine". This painting, purchased by Mr. Montross directly from Ryder, is considered the finest example of this painter's work.

The mystic quality which is so strong an element in Ryder's work is demonstrated with complete power in the "Moonlight Marine". There are very few paintings by this artist which express the complete mood exemplified in this canvas. The color is intense and clear and the pattern remarkable in conception.

I have seen this particular canvas over a period of many years and remember the worshipful attitude of Mr. Montross every time he took the painting from the safe to show to me. Mr. Montross prized this canvas above everything he owned and refused many offers. He held the picture at $50,000 and it was not until a short time before his death, when his finances were low, that he considered selling it for less. I believe Duncan Phillips paid Mr. Montross something like $35,000 for his Ryder. There are reports to the effect that Miss Bliss offered $25,000 for the "Moonlight Marine" shortly before her illness and told Mr. Montross that she wished very much to add this painting to her collection. Her offer was not accepted.

As you have agreed, Ryder holds one of the most important positions in our native art. His work was most uneven and although many poor paintings by Ryder are to be seen, the small number of masterpieces he created must always keep him at the top of our list. I feel very strongly about Ryder and particularly

Mrs. John D. Rockefeller, Jr. -2 April 6, 1933

about this "Moonlight Marine". I hope you will like it as well and if there is any possibility of your acquiring this canvas at the present time, I am sure the executors of the estate will consider an offer today. They did not include it in the sale as they decided to hold this picture indefinitely, rather than sacrifice it, but in my conversation with the executors, a few days ago, I explained the present situation and they turned over the picture to me to act as I think best.

Having so many important examples of modern American art, American folk art, the three important men of the nineteenth century - Homer, Eakins, and Ryder - complete the program.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

26 Broadway
New York

April 8, 1933

Dear Mrs. Halpert:

Perhaps you remember the other day when I was in your gallery Mr. Davis spoke about wanting to see Mr. Rivera at work. I thought at the time it might be possible to make some general arrangement. However, I find this is impossible. Therefore, I am enclosing a pass for your personal use. Also please find enclosed a general release form which Rockefeller Center requires be signed by all those visiting the building before its completion. If you care to take anyone else with you to watch Mr. Rivera paint would you be good enough to stop in at the Rockefeller Center renting office, 620 Fifth Avenue, opposite Saks, and get your guests to sign one of the release forms. Mr. Gavron is in charge of the office.

With best wishes, I remain

Sincerely,

Nelson A. Rockefeller

Mrs. Edith Halpert,
Downtown Gallery,
113 West 13th Street,
New York City.



TIMES BUILDING

The New York Times

"All the News That's Fit to Print"

TELEPHONE LAckawanna 4-1000

TIMES SQUARE, NEW YORK



TIMES ANNEX

April 10,1933

Mrs. Edith Gregor Halpert
Downtown Art Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

For the life of me, I can't find any serious flaws in your report on the Rockefeller Center Galleries--provided the dealers are with you on it. It seems to me an excellent idea to have a central clearing house, particularly for the benefit of out-of-town collectors who haven't time to make the round of galleries and don't know the ropes. Besides, the prestige of a gallery of this sort ought to do a lot toward stimulating general public interest. I think that much will depend upon its being truly representative and comprehensive, so that no one may have a <u>legitimate</u> grievance on the score of being refused a chance to participate.

The following queries came to mind as I read the report through carefully. They probably don't amount to anything, but you asked me to fire at you every question I could think of. So then:

On page 2 you say: " a clearing house for all recognized dealers of American art throughout the country". Were all to participate, would there be room? It strikes me there must be <u>hundreds</u> of recognized dealers, if you take in the whole country.

2. I am wondering a little about taking in the big exhibiting societies--not because they don't "belong", but because space would not be sufficient to permit them free rein. I wonder if the Independents <u>ought</u> to cut down in representation. They would gain in prestige, but would curtailment prove inimical to the very principle for



BROOKLYN BUILDING



The New York Times

"All the News That's Fit to Print."

TELEPHONE. LACKAWANNA 4-1000

TIMES SQUARE, NEW YORK



which they stand? I just wonder.

3.I am not quite clear as to what you mean by the Advisory Committee's being "responsible in maintaining the established policy". Do you mean that this committee would act as a check on the director and manager?

4. I wonder about the advisability of charging an admission fee at a commercial gallery. After all, such galleries are really shops. Also is 40% (in all) possibly too heavy a commission for the artist to have to pay? Probably not...?

5. It seems to me (p.4) that inviting exhibitions of foreign art may be usurping a logical museum function.

I appreciate your discussing the project with me and, as you know, I am tremendously interested in anything that will help American art.

Sincerely,

Ed

Edward Alden Jewell

EAJ:GH



April 11, 1935

Miss Belle Harvey
Grand Central Art Galleries
15 Vanderbilt Avenue
New York, N. Y.

Dear Miss Harvey:

There seems to be some confusion in connection with the Arthur B. Davies prints.

In your letter you note that 199, "Release of the Gates" was paid for on November 5, 1931, whereas our records indicate that the payment we received was dated May 20 and was for Davies' "Veils of Spring".

Will you please check up on these two titles and see whether or not an error had been made in the application of payments and whether or not you do not have duplicate prints on hand at the present time.

Sincerely yours,

Director
Edith Gregor Halpert
nrc.

HOUSE, GROSSMAN & VORHAUS

MOSES H. GROSSMAN
LOUIS J. VORHAUS
ALFRED BEEKMAN
FREDERICK HEMLEY
JOSEPH FISCHER
DAVID VORHAUS

521 FIFTH AVENUE
NEW YORK

April 11th
1933.

Rockefeller Center Galleries of
American Art, Inc.

Mrs. Edith Halpert,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

I spoke to Mr. Henry Epstein, the solicitor-general.

While he is doubtful as to whether the contemplated sale of stock or bonds, as the case may be, requires compliance with the provisions of the Martin Act, none the less he suggests that we file the papers as though the act did apply. He suggested also that we discuss the matter informally in advance with Mr. McGohey, the assistant attorney general in charge. If we will tell him just what we propose to do, he will suggest just what the papers to be filed should cover.

These suggestions are, of course, unofficial. I should like you to treat this information as confidential.

Very cordially,

David Vorhaus

DV:MC

April 12, 1933

Mr. C. Powell Minnegerode, Director
Corcoran Gallery of Art
Washington, D. C.

Dear Mr. Minnegerode:

If the present weather keeps up I shall swim to Washington and thus carry out my desire to visit you. Present business (?)does not warrant any traveling. However, I am still hoping.

This morning I received a letter from a client who has recently moved [illegible] this gallery in our fair city. [illegible] the Corcoran Gallery is doing in the way of exhibitions, I see no reason to carry out this man's wish. However, it occurred to me that we might be able to arrange something in relation to American Folk Art.

No doubt, you have seen exhibitions of this material, particularly at the Museum of Modern Art [illegible] Gallery, where it created a great interest. It seems logical that Washington would receive early American art with even greater acclaim. Recently the Kansas Museum purchased from us a group of paintings and sculpture by these early American artists and Secretary Hyde of Agriculture was on the purchasing committee and his reaction brought a realization to me that "Americana" would have the widest appeal in Washington.

We have the finest examples in all media including paintings in oil, water color, pastel; paintings on velvet, paintings in fractur technique; wood carvings of figureheads, toys, etc.; sculpture in metal and many other interesting objects. We could assemble an exhibition which would really create a sensation from an esthetic standpoint as well as a historical one.

I am writing to ascertain whether you would be interested in having this show at the Corcoran Gallery at time after the first of June when I could leave this gallery to devote myself entirely to such an important exhibition. If not, would you suggest a public sales gallery in Washington where it would be feasible to hold this show.

Mr. C. Powell Minnegerode -2 April 12, 1933

The human interest in American folk art is greater than in any other field. We have some paintings which would have especial appeal to the Drys - one is called the "Curse of Drink". There are paintings of statesmen to charm the ambitious; sentimental pictures for the romanticists; and above all remarkable works of art.

May I hear from you soon regarding the matter as I am very eager to further our native interest, not only in the work of the living men but in our cultural background as well.

My best greetings.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

April 15, 1933

Mr. W. A. Gough
482 Brewster Street
Bridgeport, Conn.

Dear Mr. Gough:

It is needless for me to write but I am surprised at not hearing from you. I hope that nothing serious has happened with you as I cannot believe that you would have ignored us deliberately all this time after we made, what I consider, a fairly nice gesture.

If you have made any purchases for us, will you be good enough to send such material, or otherwise return the check.

In any event I hope for the courtesy of a reply.

Sincerely yours,

Director

Edith Gregor Halpert
mrc.

THE HOUND & HORN INC

EDITORS
BERNARD BANDLER II
LINCOLN KIRSTEIN
A. HYATT MAYOR

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Mrs. Halpert:

Thank you so very much for suggesting that we use some of Ben Shahn's Mooney-Billings pictures. Unfortunately, I have made all our arrangements for our next issue and we cannot put any more pictures in. I saw the pictures at Mr. Shahn's house and I thought they were simply splendid, and I know you will have a great success with the show.

Yours faithfully

Lincoln Kirstein

Lincoln Kirstein

April 15, 1933

LK/L

545 FIFTH AVENUE NEW YORK CITY TELEPHONE VANDERBILT 3-4418

[illegible]

April 1[illegible], 19[illegible]

Mr. [illegible]son [illegible]
Mr. Edward [illegible]
[illegible] Broadway
New York, N. Y.

Gentlemen:

[illegible] Inspired [illegible] design [illegible] for his shop.

[illegible] ...ain the situation [illegible] I shall [illegible] the original plan [illegible] a year or two ago, [illegible] in relation to his shop.

His idea [illegible] decorator's gallery [illegible] store [illegible] in Chicago, [illegible] In his galleries, he intended to [illegible] in relation to [illegible] fixtures, accessories [illegible] etc. — and [illegible] prints, sculpture of the decorative type. [illegible] gallery [illegible] such material as would not conflict [illegible] consider characteristic of the artists. [illegible] the [illegible]

According [illegible] decorator [illegible] decorator's [illegible] one concern [illegible] in all [illegible] wholesale [illegible] first [illegible]

Mr. Nelson Rockefeller [illegible]
Mr. Edward [illegible]athews

[illegible] April 1[illegible], 19[illegible]

[illegible]corators, [illegible], hotels, clubs [illegible] or [illegible] its, [illegible] and sculpture suitable primarily for decoration.

[illegible] so, [illegible] would be a conflict [illegible] on the same floor, [illegible] in their [illegible] Gallery was getting a spe[illegible] [illegible] all fairness, [illegible]

[illegible] considerably disturbed [illegible] correct, [illegible] [illegible] he does [illegible] to revise [illegible] of his [illegible] Rockefeller Center, [illegible] branch, [illegible] for [illegible] Center Gallery [illegible] pictures and sculpture. [illegible] other cities [illegible] the original character of the gallery [illegible] including paintings, prints and sculpture.

I talked [illegible] had originally agreed to [illegible] withdraw [illegible] He will [illegible] the [illegible] the question [illegible] will [illegible] there is [illegible] it [illegible] to the original [illegible] of the Rockefeller Center Galleries [illegible] of [illegible] a center of American art.

Furthermore, [illegible] out that [illegible] space [illegible] interfere [illegible] the layout of the [illegible] that [illegible] section through [illegible] necessary for the [illegible] efficient distribution of [illegible] rooms.

[illegible] shall have [illegible] arrangements are concerned, particularly in New York City.

Sincerely yours,

[illegible]
Director

Edith Gregor Halpert
[illegible]

April 17, 1933

Mr. Edward Alden Jewell
New York Times
Times Square, N. Y.

Dear Mr. Jewell:

Thank you for your kind interest in the Rockefeller Center Galleries. The committee was very much encouraged with your attitude and we are going on more strongly than ever.

Since the original report was submitted several changes have occurred. First, the lawyer who was asked to draw up the legal papers, suggested immediately that the charter of the organization be entered under educational institutions, eliminating the high taxes now incurred by all educational institutions. This arrangement will permit all the original details, the only change being that instead of stock holders, there will be bond holders, who will receive 6% interest on their money but can never profit by the development of the gallery as a business organization. The bonds will be redeemable within a certain number of years so that if the gallery is a success the bond holders will be assured of 6% interest on their money and the complete return of the original principal. If you are further interested in the details, I shall be glad to send you the revised report in the form of the gallery charter now being prepared by the attorney. In the meantime, I shall try to answer your questions.

1- The participation of out of town galleries will necessarily be limited in view of the fact that there are not a very large number of first rate artists outside of New York who are not represented in one of the New York galleries. The small number of artists selected for representation in the Rockefeller Center Galleries can be easily taken care of. The museum directors of the key cities of the country will be asked to assist in this work and a representative of the Rockefeller Center Galleries will make a tour of the country to check up on those for us.

2- There is some thought of increasing the special exhibition space as the general allotment has been changed from 10,000 feet to 15,000 feet. Considering the alternative, the Independents cannot find any larger space in this city and the entries will have to be limited to the number which can be accomodated. This is not ideal but for a self-supporting institution, it is impossible to have the facilities such as are given by the state in France. The Independents Society is very enthusiastic about this idea and will work out some method for retaining its present number of exhibitors and limiting the number of entries to the accomodations.

Mr. Edward Alden Jewell -2 April 17, 1933

3- The Advisory Committee will act as a check on the director and manager so that personal predjudices of the latter - if any - cannot affect the general policy. There will be meetings held by the Advisory Committee, director and manager, to discuss any complaints and to keep things moving along given lines.

4- In many cities throughout Europe, all galleries charge an admission fee and the results have been proved most satisfactory. A fee of 25¢ is so slight that it will not prevent a real art lover from seeing an important exhibition; further, artists and art students will be given free admission cards and some arrangement for schools, etc. will be made later. Art is the only free entertainment given. Music, the dance, lectures on literature, philosophy, etc., all have admission fees and I believe that the same holds true in a gallery of this kind where in spite of its commercial program a definite educational work will be done. The commission of 40% is flexible as the Rockefeller Center Galleries will charge only 20% to the dealer who is at liberty to reduce his own commission to 13 1/3% or increase it to 20% as he sees fit. I have learned that there are some dealers who charge 50% gross commission and the Rockefeller Center Galleries has no right to impose these conditions on the arrangement between the individual dealers and the artists.

5- The policy regarding exhibitions of foreign art will be established later by the Advisory Committee. There will be no foreign exhibitions as such but there may be comparison shows for specific reasons which relate chiefly to to the works of American artists.

At the next meeting, I should like to read your letter, if I have your permission, as m-ny of these points should be thrashed out by a group of people after careful consideration.

In the meantime, I want to thank you again for your help and the Lord knows we need it.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

HAROLD WOODBURY PARSONS
CABLE ADDRESS: PINTON, NEW YORK

EUROPEAN REPRESENTATIVE OF
THE CLEVELAND MUSEUM OF ART
CLEVELAND, OHIO

ART ADVISER TO THE
WILLIAM ROCKHILL NELSON TRUST
KANSAS CITY, MISSOURI

Miami
Florida
17th April 1933

American Folk Art Gallery
113 West 13th St.
New York City

Dear Mrs. Halpert,

The enclosed caught me on the wing, as I have been motoring for some time and am bound for the Ringling Museum at Sarasota. I assume that this bill is for an American fruit-piece which I liked and wanted for myself; but I am afraid it slipped my mind long ago. If I am right, please hold it for me until my return to New York next week.

A May exhibition of local folk art is being arranged for the Art Institute of Kansas City, which is a teaching organization near the Nelson Gallery. Since it is to consist of local folk art, it occurs to me that it would be an interesting thing to give a lecture on American folk art from other districts to them; and I have discovered that the way to learn something about a subject is to lecture on it. I might take the few things we have acquired from you as a basis. Could you, perhaps, have some slides made of some forty paintings and sculptures, excluding the ones we own, and some relative data concerning them typed out for me? I could then have slides made in Kansas City of our posessions there; and think I could work up an interesting and amusing lecture. Any help or suggestions, data or historical references, you might supply, would be most gratefully accepted.

Now that our acquisition of a group of objects of American folk art have been announced in the Kansas City papers, there is no reason why you should not publish them or refer to this in any periodical you have in mind. I remember that you once asked about this.

Of course I want a good slide of the bear hunt and of the Washington. I hope we shall add further to this group of art later on, but I cannot give you a final answer until I have been to Kansas City. I would very much like a slide of the Peale "clothesline" and any allied material.

Perhaps you would also put into my hands some book which would give me the background of all this picture. Of course I have the Catalogue of the exhibition of the Museum of Modern Art. I hope you will have slides made of the finest things in that exhibition, if you have photographs of them; or they could be made from the illustrations of the catalogue. Of course this would be at our expense. I shall start West from New York about the 28th and would like to use the material in Kansas City about the 7th of May. I will get in touch with you on Monday or Tuesday.

With kind regards,

Sincerely yours,

Harold W. Parsons

SPECIAL WORK, INC.
~~[crossed out]~~ 420 Lexington Ave.,
NEW YORK Room 3019.

DIGBY 4-0622

April 17, 1933.

Dear Mrs. Halpert:

I did not know that Mr. Kuhne planned to handle paintings in his gallery. I quite agree with you that it would be a mistake.

I placed his space where it is as I want to let him have the corner shop on the first floor and the basement area under it, as I do not want to give him mezzanine space above the shop as such an arrangement will interfere with the area developed for changing exhibitions.

I do not know exactly how much space we have assigned to the gallery in the plan I showed you but I do know that it is substantially in excess of the 10,000 square feet originally assigned to the gallery. The plan I developed seems to me the most satisfactory arrangement but can be changed if you regard it as being detrimental to the best interest of the gallery, which, of course, we regard as being a primary consideration.

I believe that the manufacturers who are exhibiting with Mr. Kuhne are all of a superior type and I do not think that he would be a bad neighbor for you.

Perhaps we had better meet and discuss the plan as soon as possible.

With kindest regards,

Sincerely yours,

E. J. Mathews.

Mrs. Edith Halpert,
The Downtown Gallery,
113 West 13th St.,
New York City.

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

April 18, 1933

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

My dear Mrs. Halpert:

I am sending you a letter, addressed to you, which I received from Mr. Saint-Gaudens in this morning's mail, regarding the prospective Rockefeller Center Galleries.

Mr. O'Connor and I have read your report with much interest.

We have serious doubts as to whether or not the New York dealers will cooperate with the scheme you have outlined. It seems to us it would be preferable to start without them and without arousing any particular antagonism on their part. Then, later on, if advisable and feasible, they should be invited to come in on the basis you have suggested. Of course, you are much more familiar with the dealers' attitude in New York than we are. Perhaps you have sounded them out on the proposition and know that they are willing to cooperate with you, or at least look upon your venture with a friendly and open mind.

We do not think it would be of particular advantage to have both permanent and special exhibitions. We know that museums such as our own have both types, but it seems that a permanent exhibition would give a definite bias to your gallery and it would be a handicap unless a very definite way were developed for weeding it out from year to year.

Like Mr. Saint-Gaudens, we doubt the advisability of charging admission. With all the numerous galleries in New York giving successive and interesting exhibitions throughout the art season to which no admission is charged it would seem unwise to resort to collecting a fee. We do not think that even if the scheme were tried the income would be a drop in the bucket. Certainly the money derived thereby would not be commensurate with the opposition that might be aroused. It is true that certain museums on some days do charge admission, but this is not viewed in the light of income but rather as a means of restricting attendance in the interest of a few who wish to view pictures in comparative peace and quiet.

We do not think the Artists' Loan Association would be an advisable adjunct to your proposition. It is true that a philanthropic idea often may bring support from unexpected sources, but we doubt it in the case of your proposed gallery. It would be apt to prove a source of trouble.

Sincerely yours,

Edward Duff Balken
Acting Director

B:C
Enc. - Letter to Mrs. Halpert
from Mr. Saint-Gaudens.

April 18, 1933

Mr. Edsel Ford
100 Lake Shore Road
Grosse Pointe, Michigan

Dear Mr. Ford:

We have recently added some very important items to our American Folk Art Collection, any of which I think will interest you whether or not you are planning to increase your collection. When you are next in the city, I hope you will call on us. We now have a well equipped gallery with the exhibits always on view.

There are two items I want to call your attention to particularly, one of which has no relation to Americana. This is the famous painting by Ryder called "Moonlight Marine". Mr. Montross, recently deceased, purchased it directly from the artist and he, as well as all students of Ryder, consider the "Moonlight Marine" the finest example of Ryder's work.

The balance of the Montross Collection is being auctioned this week, but the "Moonlight Marine" was not included in the sale as the estate realizes that it is too important a canvas to place in a collection of minor items being sold by the estate.

The mystic quality which is so strong an element in Ryder's work is demonstrated with complete power in the "Moonlight Marine". The color is intense and clear and the pattern remarkable in conception. There is no painting by Ryder which so well exemplifies the mood and character connected with this great American artist. This canvas is unquestionably one of the greatest produced in American art - one of the great masterpieces in our tradition. I should like to send this canvas to you for inspection.

Within a few days I shall write you further about a remarkable drawing which is now on the market and which I think will interest you for your Americana group.

Please remember me to Mrs. Ford.

Sincerely yours,

Edith Gregor Halpert

Director

MELLON

GALLERIES
27 SOUTH 18th ST.
PHILADELPHIA

April 18, 1933.

Dear Mrs. Halpert:

I am sorry for the belated answer to your letter of March 20. My visits to New York have usually been postponed and on the one or two occasions when I have been there urgent affairs did not permit me to spend much time there and I did not have any opportunity to come to see you.

The Pascin scrap-book by error was not included in the receipt. I have the precious scrap-book here and have made every effort to dispose of it, but it seems we shall have to let it go until next season. I have also some plans which I am intending to carry out for the summer, which I want to talk about with you some time this week. I hope I may have a chance to see you for at least a half an hour without any disturbance.

Carl Walters - we have in the Galleries only four plates and the fragments of the fifth broken plate. We packed every plate we had and they were all carefully checked. As far as the numbers are concerned, I do not guarantee that they were not misplaced in taking them from the New York office. As Miss Goldschmidt will recall, a number of the labels had fallen off and I do not know whether they were replaced correctly. You will see that the number of plates corresponds with the number taken. Of the plates sold only one has been paid for. When I have received the money for the others it will be forwarded to you.

What chances are there for an exhibition of your artists from April 2o to May 15? Could it be done as a group of painters with not more than two or three paintings of each artist - such as Brook, Davis, Hirsch, Karfiol, Kuniyoshi, Sheeler, and any other one you might suggest?

About the above matter I will call you tomorrow night about nine o'clock. If I am not able to get you, I will see you in New York either Friday or Saturday.

Sincerely yours,

C. Philip Boyer,
Director

RITTENHOUSE 5507

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This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 208 WEST 14th STREET, N. Y. [illegible] APR 20 AM 10 48

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

NB86 24=HOTSPRINGS VIR 20 1036A

MRS EDITH GREGORY HALPERT=
DOWNTOWN GALLERY 113 WEST 13 ST=

PLEASE BUY ME AT RITTER HOPSON AUCTION TONIGHT NUMBER ONE EIGHTY FIVE CURRIER IVES PRINT SURRENDER OF LORD CORNWALLIS AT YORKTOWN AT REASONABLE PRICE

=ABBY A ROCKEFELLER.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

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April 20, 1933

Miss Anne K. Landor
2705 Boardwalk
Atlantic City, N. J.

Dear Miss Landor:

The client to whom I wished to show the Chinaman left town unexpectedly for a two weeks trip. Therefore, I could not make a decision to purchase the carving.

Since you have a client, I am returning the figure to you although I am still very much interested in it. However, my client will have to be satisfied with the photograph of the figure and the description, in the event that you do not close your prospective sale.

Sincerely yours,

Director
Edith Gregor Halpert
nrc.

April 20, 1933

Mr. Joseph Appleton, Curator
Marine Museum of the City of New York
Fifth Avenue and 103rd Street
New York, N. Y.

Dear Mr. Appleton:

Within the next few days I may have a figurehead to lend to the Marine Museum of the City of New York.

In the meantime, we have two sent here on approval which I think will interest you tremendously. As a matter of fact I think you really should see the figurehead of "Hercules" which is unique and which we have to return within the next two or three days. I suggest that you drop in Friday or Saturday as this is really the most unusual work in that classification.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

April 20, 1933

Mrs. John D. Rockefeller, Jr.
Hot Springs, Va.

Dear Mrs. Rockefeller:

I received your telegram this morning at 10:48 and immediately referred to my catalogue. The print 109 "Surrender of Lord Cornwallis at Yorktown, Va." was sold last evening. In fact, it was the last item in the session.

The print was purchased by a dealer whom I know and I phoned him this morning to ascertain whether he still had the print in his possession. Unfortunately, the purchase was a commission and the owner will not part with it at any price. Being the last item in the sale it brought only $175. It had several stains on it but was naturally worth a great deal more.

The same dealer knows a pair of prints in a private collection which he can purchase for a little over $500. He claims it is an excellent impression, one which has brought as high as $2500 in galleries. He also owns a small folio of the same subject. I can ascertain the price and can have it for you on approval when you return, if you are interested.

The inflation reports have caused quite a bit of excitement in the art world as many buyers have turned to art for items of permanent value. It will be interesting to follow the new developments.

Have you had an opportunity to read the report on the Rockefeller Center Gallery. The Secretary of State advised our attorney that the organization belongs in the non-taxable classification which will turn at least 20% more of the profits (if any) into the artists fund treasury.

I am sorry I did not get the Currier print for you as the order came too late but as I mentioned before, I shall be glad to be on the lookout for this particular print should another come up at auction in the near future. I hope you are having a very pleasant time in Hot Springs.

Sincerely yours,

Director

Edith Gregor Halpert

HOUSE, GROSSMAN & VORHAUS

MOSES H GROSSMAN
LOUIS I VORHAUS
ALFRED BEEKMAN
FREDERICK HEMLEY
JOSEPH FISCHER
DAVID VORHAUS

521 FIFTH AVENUE
NEW YORK

April 21st
1933.

Rockefeller Center Galleries
of American Art.

Mrs. Edith G. Halpert,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

In accordance with our telephone conversation this afternoon, I am enclosing a copy of the certificate of incorporation of Rockefeller Center Galleries of American Art, Inc.

Will you please communicate with Mr. Vorhaus after you have examined it.

Very truly yours,

Mary R Cervini

Secretary to David Vorhaus.

MRC.
Enc.

26 Broadway
New York

April 22, 1933

Dear Mrs. Halpert:

I just received a letter from Mr. Kirkland of Rockefeller Center about your using the name "Rockefeller Center Gallery". He is very glad to allow you to do so if you and Mr. Macbeth will sign both copies of the attached agreement and return it to us for Rockefeller Center's signature. As soon as this is done your lawyers will be able to proceed with the incorporation of the gallery without delay.

With best regards, I remain

Sincerely,

Nelson A. Rockefeller

Mrs. Edith Halpert,
Downtown Gallery,
113 West 13th Street,
New York City.

AGREEMENT BETWEEN MRS. HALPERT AND MR. MACBETH WITH ROCKEFELLER CENTER

Rockefeller Center, Inc. hereby authorized you to incorporate a gallery under the name of "Rockefeller Center Gallery of American Art". They are granting you this privilege subject to the following provisions: That any gallery operated by you under this name shall be located in space owned by Rockefeller Center, subject to all the terms of a lease to be subsequently executed between the parties and that upon your removal from Rockefeller Center the use of the name will cease.

____

____

Rockefeller Center, Inc.

By__________________

April 22, 1933

April 24, 1933

Mr. C. Philip Boyer, Director
Mellon Galleries
27 South 1 th Street
Philadelphia, Pa.

Dear Mr. Boyer:

After your visit I thought seriously of the Downtown Gallery exhibition of Major Works to be held at the Mellon Galleries, opening Friday, April 28. As I mentioned during many of our conversations our leading artists do not need advertising and our only object in sending out shows is for the purpose of effecting sales. This idea is just as valuable to you as it is to us since we are both in business to sell and not to educate. We have to bear this in mind always.

However, as a final gesture of this season and to prove to you that I want to cooperate, in my belief in the work you are doing, I am assembling the fifteen best paintings we have and a small group of out-standing water colors to make your show sensational from the esthetic point of view. When you see the list you will agree with me that it is the best group exhibition held in many years as the selection is limited entirely to major works by a small group of the best artists. The canvases are large and it will be necessary to use a truck rather than a motor as the pictures will not fit into any normally sized automobile. You have sufficient space for hanging these for your part and our only condition is that nothing else be shown in the galleries during this particular show.

In the meantime, I am sending you a group of photographs which we have on hand and which can be used for immediate distribution for publicity. I am sending you also monographs which have been published on some of the artists to be represented. These are for sale and are suitable to impress the visitor. A catalogue of an exhibition held at this gallery some time ago is being sent as a suggestion for the use of biographical material so important for the same reason.

I want to impress you with the importance of these works and with the necessity of creating the proper impression on everyone concerned. Please let me know when these paintings will be called for so that I may have them ready. I shall plan to come for the opening if you will advise me of the exact date and time and can arrange to stay over until the following morning when I have an appointment in the gallery at noon.

Sincerely yours,

Director

April 24, 1933

Dear Mr. Rockefeller:

Enclosed is the legal document sent to me by Mr. Vorhaus, and copied in duplicate form. Mr. Mathews will receive a copy in the same mail. Couched in legal terminology, with a poetic touch, it may sound a bit too esthetic to the modern business man, but the judge of the supreme court will undoubtedly be moved by the contents. Mr. Vorhaus eliminated all the other details which are unnecessary from the legal point of view. Commissions, selection, distribution of funds, management, etc., will be incorporated in the by-laws, as originally set forth.

Our next and most important step is the selection of five or seven sponsors. I am writing to Mrs. Force, Mr. McBride, Robert Harshe of the Chicago Art Institute, and Mr. Minnegerode of the Corcoran Gallery in Washington, D.C.. One of us must be on the list, and two more or as many more as we desire may be addedlater when certain individuals seem valuable to the idea.

As a matter of fact, I think it is essential for us to meet within the next two or three days. Many persons we wish to interest will be on their summer way soon, and we have little time to lose. I have talked with many artists in the past few days, and the enthusiasm in the plan is so great that we have reason to feel greatly encouraged. I still maintain that the few dealers who have stated strong objections to Mr. Macbeth, will fall in line as soon as the project is established definitely on paper.

Do let me hear from you.

Sincerely yours,

Edith Gregor Halpert Director
SF

OSCAR BLUEMNER ~~New York~~ LANDSCAPE PAINTER
— studio 102 Plain St
S Braintree
mass
Ap 25-33

Downtown Gallery

My dear Mrs Halpert, I want a show next season
20 new paintings, selected, since 1929 radically new
going to be a wow. Going to New York soon on
warpath How about your gallery?
and oblige
Yours
Bluemner

April 26, 1933

Mr. Robert Macbeth
15 East 57thStreet
New York, N. Y.

Dear Mr. Macbeth:

I tried to get in touch with you after making an appointment with Mr. Rockefeller for luncheon toda but learned that you would not be back until Thursday.

I am enclosing an agreement to be signed by you and returned to me to submit to the lawyer.

When can we get together regarding the layout of the gallery? Mr. Mathews is eager to have the material as soon as possible and I feel that with the summer season coming on we must get the thing approved and all the details put in work.

I am enclosing also a charter drawn up by the attorney. This is to be submitted to a judge of the Supreme Court, together with the authorization from Rockefeller Center for the use of the name.

I have already written to Mr. [illegible] and to Mr. Winnegerode and copies of the charter will be sent to both of them as well as to Mr. Force and Mr. McBride. The by-laws will be added from the material in the original report, but as far as the judge is concerned, he requires nothing but the charter as drawn up by the attorney.

Do you know anything about the gallery proposed by the American Institute of Graphic Art, to be discussed at a meeting on Friday, May 5? I plan to be there and if you are free that evening perhaps you might wish to be present also.

Won't you let me know when you have a moment as I believe we have a good deal of work to do together now that the legal end of it is in work.

Sincerely yours,

Director

Edith Gregor Halpert
nr.

Kansas Univ.

April 26, 1933

Mr. Harold W. Parsons
Hotel Waldorf-Astoria
50th Street & Park Avenue
New York, N. Y.

Dear Mr. Parsons:

Since the receipt of your letter I have been collecting material which I think will interest you in connection with your lecture on American Folk Art.

Some slides exist and I have received the permission of both the Museum of Modern Art and the Whitney Museum to rent those from the [illegible] Life Company. I am also having additional slides made to complete the assortment of material in the folk art tradition, selecting items of special interest for a relatively new audience.

In addition, I am having [illegible] data [illegible] the various media in subject matter and [illegible] and also classifying the various types of material giving the data on the individual pictures or sculptures.

As soon as I hear from you, the material will be sent to any address you specify. I hope that while you are in New York you will drop in to discuss this matter and to see some of the objects first hand. I look forward to your visit.

Sincerely yours,

Director

Edith Gregor Halpert
hrc.

April 27, 1955

M. H. de Young Memorial Museum
San Francisco, Cal.

Gentlemen:

I [illegible] to acknowledge receipt of the figure-head "[illegible] Umbrella", returned to us by you via express.

The figure-head [illegible] returned [illegible] condition [illegible] able to show it. [illegible] of the [illegible] off [illegible] the section around it have disappeared entirely.

When this figure-head left the gallery, it [illegible] intact [illegible] I wish therefore to [illegible] what can be done to rectify this matter. I look forward to hearing from you by return mail.

Sincerely yours,

Director

[illegible]
copy to Thomason

April 27, 1939

Mr. C. Powell Minnegerode, Director
The Corcoran Gallery of Art
Washington, D. C.

Dear Mr. Minnegerode:

Thank you for your very kind letter and the interest you have shown. I may communicate with the National Gallery which appears the most interesting of the three possibilities mentioned by you.

There is another matter which I should like to refer to you. You may have heard rumors, gossip, or whispers of the new gallery proposed for the Rockefeller Center. Some months ago I was asked by Nelson Rockefeller to outline a plan for a large gallery to be specially built and used as the keynote of a building to be later erected and to be known as the Arts Building of the Rockefeller Center. I worked out a detailed plan and suggested that the following persons in New York be approached for an opinion before final reports were made; Mrs. Force (museum), Henry McBride (publication), Leon Kroll (artist), Robert Macbeth (conservative dealer). Many other persons were asked for their opinion and the plan was accepted as originally outlined with possible modifications to be made later.

We all realize the importance of having the ideal persons endorse the charter - persons who have in the past proven their interest in living American art of all phases and have as you encouraged American artists. We realize that it is an imposition to ask such important personalities in the art world to contribute their time and interest in a project that has a commercial identity. However, that profits to accrue from the sale and exhibition of works of art at Rockefeller Center Galleries will revert to the artist as noted in the last paragraph under "proposed" in reference to the Artists' Loan Association.

For the initial group of the Advisory Committee which will have control of the policy of the gallery and which will protect the interests of American art and artists. The following have been suggested as the ideal group:

Mrs. Juliana Force, Director of the Whitney Museum
Mr. C. Powell Minnegerode, Director of the Corcoran Gallery of Art
Mr. Robert Harshe, Director of the Chicago Art Institute
Mr. Henry McBride, Critic of the Evening Sun

Mr. C. Powell Minnegerode -2 April 27, 1933

With myself as Director and Robert Macbeth as Business Manager. There will be committess of artists and dealers and bond holders arranged for later but it is important that the charter be submitted to a judge of the Supreme Court for approval before any further action can be taken. The powers that be have approved this project as a non-taxable organization since the profits are for the artists.

I am enclosing a copy of the charter to be signed by the Advisory Committee, together with the report outlining in greater detail the methods of operation. Would you give me your frank opinion of this plan and would you let me know whether you would consider the idea of bein on the Advisory Board? I cannot tell you how eager I am to get an affirmative answer as I know how valuable your connection would be for all the interests in American art. And I am not alone in my enthusiasm. Please consider this and do try to say yes in spite of the fact that it must be an imposition on your good nature.

Sincerely yours,

Director

Edith Gregor Halpert
nrg.

April 15, 1953

Mr. Edward Duff Balken
Carnegie Institute
Pittsburgh [illegible]

Dear Mr. Balken:

I want to thank you for your recent letter in connection with the Rockefeller [illegible] Gallery. I read this letter at a recent meeting and the entire committee was very [illegible] for your interest and the suggestions you made. [illegible] the fact that the [illegible] with [illegible] any [illegible] we are naturally [illegible] to receive at this time all the constructive criticism from [illegible] qualified to give it and your letter is of great value to us.

The [illegible] naturally [illegible] in charge of this enterprise but the [illegible] to organize the gallery felt that it [illegible] to have someone with actual experience in this field, [illegible] work in the hands of [illegible]. However, the [illegible] call for an Advisory Committee which will have full power [illegible] the Director of the gallery [illegible] who will be responsible [illegible] the policies. I have talked with a number [illegible] and although they [illegible] naturally [illegible] part in the [illegible] enthusiastic about the [illegible]. I am [illegible] few months [illegible] this project will [illegible] to advance the individual dealers' interest than anything that [illegible] previously. After all [illegible] dealers [illegible] to be placed upon, not only by the Director but by the Advisory board which will include persons of all tendencies.

Quite some time ago [illegible] invited Mr. [illegible] to work with [illegible] to assure [illegible] distribution [illegible] for all the [illegible].

The [illegible] not clearly [illegible]. The idea is to have a permanent [illegible] of [illegible] group of artists but not necessarily the [illegible] pictures [illegible] from time to time. [illegible] even this [illegible] will be changed from time to time. [illegible] of those [illegible] by [illegible].

The [illegible] point that seems to be [illegible] more than any other is in reference to an admission fee. Since this gallery is

being organized for artists as chief beneficiaries with the dealers benefiting accordingly, we decided to shift some of the expense burden on the shoulders of the public. There is no other source of entertainment in the cultural field which is given free of charge. This includes music, the dance, the theatre, movies, lectures, etc. It seems no longer necessary to wheedle the public into [illegible] art. The interest has increased so [illegible] in the past few years as [illegible] by the attendance, particularly in New York that we feel the public will be willing to pay the small fee of 25¢ which in bulk will be the source for a worthwhile income. European galleries have tried and Mr. Phillips of the [illegible] Galleries in London claims that his one shilling admission fee has not only increased his attendance but has helped to dignify his [illegible] exhibition [illegible] helped [illegible] sales. This practice is common in Germany and the public will soon be accustomed to it.

As a matter of fact [illegible] about [illegible] the novelty, the first [illegible] will bring [illegible] number of curiosity seekers who will swell the gallery funds. [illegible] that the permanent [illegible] will be [illegible] an attraction [illegible] those interested in [illegible] the art of America [illegible] will not prove an obstacle.

The Artists' [illegible] has been carefully worked out in a separate report of which I should be glad to send you a copy, if you desire. [illegible] to have enough funds to be administered by a carefully selected [illegible] not necessarily [illegible] the gallery to [illegible] from time to time [illegible] "financially embarrassed". At present, an artist who needs immediate funds is in a very [illegible] position. [illegible] he cannot raise any money [illegible] his works [illegible]. This is not recognized by [illegible] or the [illegible]. [illegible] is often forced to sacrifice [illegible] picture or sculpture, thus killing his future market value standard. At [illegible] he just [illegible]. [illegible] method of ~~[illegible]~~ the established [illegible] temporary difficulty [illegible] the Artists' loan association [illegible] human method, [illegible] no humiliating consequences. [illegible] details will have to be considered [illegible] occasional [illegible] through the development of the idea. I am not [illegible] all this great responsibility myself but am just [illegible] which will be analyzed [illegible] by [illegible] qualified to [illegible] policy [illegible] important [illegible] which I [illegible] will prove beneficial to every one concerned [illegible] at present.

Mr. St. Gaudens' suggestions regarding the Advisory Committee [illegible] been previously considered and although in the report it may not have given that impression the idea from the outset was to center the responsibility in the Advisory Committee or Managing Committee rather than in the Director who would report to the committee.

[illegible]

We have also included Mr. Robert Macbeth, as business manager, to take care of the conservative interests; Mrs. Force, who as director of an all-American museum is fully qualified to serve on the board; Mr. Minnegerode, who is being asked to serve on the board, and two artists to be selected later by a vote of artists representing the left and right wings. In the meantime, Leon Kroll is serving, in his capacity as president of the Society of Painter, Sculptors, and 'Gravers, a group including all factions.

Just as soon as the revised report with the committee names actually listed is completed, I hope I may impose on you further by sending you a copy.

As I do not know how to reach Mr. St. Gaudens directly, will you be good enough to extend my thanks to him also. I think it is swell of you, Mr. St. Gaudens, and Mr. O'Connor to go to all this trouble, and we all appreciate it fully. It is all for art's sake!

My best regards.

Sincerely yours,

Director

Edith Gregor Halpert
SF

EDMUND A. GURRY · THE WARD[illegible] · DETROIT Society of Arts & Craf.

April 29, 1933

Mrs. Edith Gregor Halpert
113 West 13th Street
New York, New York.

Dear Edith Halpert:

Your letter of April 3rd was a great comfort to me, and I cannot tell you how much I appreciate it at a very dark moment due to the banking situation which simple scatters your morale and makes you unfit for anything. In fact I feel like a person who has been hit on the head, and have been going around in rather a daze. This week the bank released thirty per cent of our money, which of course, considering the many weeks in which ones expenses have been piling up looks pretty small.

A loan exhibition of Retrospective American Painting from Detroit was arranged as a gesture of continuing our program, but the future of the work of the Society looks rather dubious. The few people who were interested in helping us to carry on, of course, have been badly hit by the bank failure and of this group this kind of educational and cultural interest always, with the exception of two or three, has second consideration to their material needs.

The faculty of the School has been most generous and courageous in working these weeks with a very small compensation. Money which has come in from tuitions has been pro rated among the various people who work here. At this moment it is impossible for us to consider the raising of a pledge fund for another three years. I think there will be a plan to continue the School next year on its tuitions which means modifying the activities and paying the faculty on monthly receipts, those of whom wish to stay. Again this is very discouraging.

If we could only make some contact with the Carnegie Corporation for a grant of money for one year until our patrons were in a position to help us, it would be marvelous, but I have no way of reaching the Carnegie Corporation. The only name of that group I know is the president, Dr. Frederick Keppel. It is my experience that you need to have a friend at court, in other words to know of someone on the board. I wondered if you could give me

EDMUND A. GURRY · THE WARDEN · DETROIT

any suggestion about this matter.

I do so appreciate your having me in mind if there is an opportunity suggesting a position you think I would be the person for. At the moment I do not suppose I can go to New York for a few weeks, but if there was a definite reason for me to see someone, I would try to go. Thank you so much for being for me one hundred per cent, I need all the assurance that is possible.

With kindest regards,

Sincerely yours,

Edmund A. Gurry

P. S. I will appreciate your keeping this letter confidential.

CERTIFICATE OF INCORPORATION

- of -

ROCKEFELLER CENTER GALLERIES OF AMERICAN ART, INC.,

pursuant to the Membership Corporations Law.

We, the undersigned, for the purpose of forming a membership corporation pursuant to the Membership Corporations Law of the State of New York, hereby certify:

1. The name of the proposed corporation shall be ROCKEFELLER CENTER GALLERIES OF AMERICAN ART, INC.

2. The purposes for which it is to be formed are:

> To establish and maintain at Rockefeller Center in the City of New York a fine arts gallery of American contemporary art;
>
> To serve as a national art gallery for the American Artist and the American Public;
>
> To set a standard for American Art through selection of the work of leading American contemporary artists of all schools, of all phases, and in all media;
>
> To foster and encourage an understanding and appreciation of the fine arts among the American Public;
>
> To aid and assist American artists in achieving their proper place in con-

contemporary civilization, and to make, as his forbears have made, an historical record by reproducing the life and spirit of his times, and by giving expression to the aspirations and ideals of his race;

All funds of the corporation shall be devoted to the maintenance of the corporation and the uses and purposes hereinabove set forth.

3. The territory in which its operations are principally to be conducted is the Continent of North America.

4. The city and county in which its office is to be located are the City of New York and the County of New York.

5. The number of its directors shall be five.

6. The names and residences of the directors until the first annual meeting are:

Names	Residences
Sign X	X

7. All of the subscribers to this certificate are of full age; at least two-thirds of them are citizens of the United States; at least one of them is a resident

IN WITNESS WHEREOF, we have made, subscribed and acknowledged this certificate this day of May, 1933.

Sign X ______________________

____

____

____

____

STATE OF NEW YORK,)
:
COUNTY OF NEW YORK,)

On this day of May, 1933, before me personally came , , , , to me known and known to me to be the same persons described in and who executed the foregoing certificate of incorporation, and they thereupon severally acknowledged to me that they executed the same.

I, a justice of the Supreme Court of the first judicial district, hereby approve the foregoing certificate of incorporation.

Justice of the Supreme Court.

CERTIFICATE OF INCORPORATION

of

ROCKEFELLER CENTER GALLERIES

of

AMERICAN ART, INC.

Pursuant to the Membership
Corporations Law.

HOUSE, GROSSMAN & VORHAUS
521 FIFTH AVENUE
NEW YORK

ADDRESS COMMUNICATIONS TO THE DIRECTOR

TELEPHONES BAYVIEW 2067 - 2068

M.H. DE YOUNG MEMORIAL MUSEUM

GOLDEN GATE PARK - STATION "M"
SAN FRANCISCO · CALIFORNIA

May 1st, 1933.

Mrs. Edith G. Halpert,
American Folk Art Gallery,
113 West 13th St.,
New York.

Dear Mrs. Halpert:

In answer to your letter of April 27th, regarding the figure-head "Lady with Umbrella". We declared a valuation of $500. with the express Company, therefore you will have to make your claim to them. However the photograph that you sent to us, shows the paint on one side badly chipped, the right eyebrow and the top of the nose missing, also the brim of the hat, a piece of the hair and the tip of the shoe is chipped.

I have noted the above fearing that you may not have seen the figure-head before it was shipped and therefore were not aware of the missing parts.

Yours very sincerely,
Genevieve K. Benton
Genevieve K. Benton,
Recorder.

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

May 3, 1933

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

Mrs. Forbes and I were at the Andover Gallery the other day and were very much pleased with a watercolour belonging to the Whitney Museum by Mr. Sheeler, which we saw there. I was very sorry that I was not able to buy either of the Sheeler drawings which you sent up here, but if Mr. Sheeler ever does a watercolour of a quality anything like the one belonging to the Whitney Museum we should be very glad indeed to have first chance at it. That particular one at Andover hit me so hard that if I had the chance, I should be tempted to buy it whether or not my colleagues disliked it; whereas I liked the two drawings you sent up, they did not arouse sufficient enthusiasm in me to make me want to go against the wishes of a great majority of my colleagues.

Yours sincerely
Edward W. Forbes

Edward W. Forbes, Director

THE MILCH GALLERIES
108 WEST 57TH STREET
NEW YORK
TEL. CIRCLE 7-3378

May 3, 1933

The Downtown Gallery,
113 West 13 St.,
New York City.

Dear Mrs. Halpert;

We have been in touch with the client who purchased the Brook painting, for which a balance of $275.- is due you.

He is in bad financial condition and wants to return the picture. Rather than take it back, we suggested that he make payments whenever he can, with no time limit. We realize of course, that this arrangement is not very satisfactory, but it is the only one to be made under the circumstances. Otherwise, we must take the painting back, and the amount he has paid must be returned to him.

If you or Mr. Brook feel that the sale should be cancelled and the money returned, we will follow your orders. But our opinion is to leave things the way they are now. If business improves, we believe he will pay the entire balance.

Please let us hear from you.

Very truly yours,

The Milch Galleries.

May 3, 1933

Mr. Robert Straus
Department of State
Washington, D. C.

Dear Mr. Straus:

I was glad to hear from you.

Within the next week or so I plan to be in Washington visiting some friends and expect to see one or two members of the Department of State. Where can you be reached? It will be so nice to see you when I am there.

You may have heard of the new development proposed for 1934. A large art gallery is being designed in a building specially erected for that purpose in Rockefeller Center. This will serve as an unofficial national gallery representing American art in all manifestations, that is including conservative as well as modern, with a selection of the outstanding artists and their outstanding examples. It really is a grand idea and is being received with great enthusiasm by everyone interested in American art and American culture. It was Nelson Rockefeller's idea and I have been asked to act as director of the proposed gallery. I suggested a short time ago that we have on the committee in some capacity or other the name of a statesman. I am now trying to reach President Roosevelt in relation to this idea. How accessible is he? Can you suggest the best way to reach him?

I hope you do not mind my asking you this but it is a great cause and with your interest in art, possibly the trouble will not be considered a very serious one.

My best regards,

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

May 3, 1933

Mrs. Juliana Force, Director
Whitney Museum of American Art
10 West 8th Street
New York, N. Y.

Dear Mrs. Force:

Since our meeting at Edward Mathews house, there has been one important change in connection with the Rockefeller Center Gallery plan. The attorney communicated with the Secretary of State and the Attorney General with the result that the corporation will be non-taxable, in view of the fact that the profits are to revert to the artists, and not to the stock holders.

Membership bonds will be sold instead and a 6% divident will be payable to all bond holders. Some arrangement will be made for retiring a certain number of bonds annually, after a given number of years, so that the purchaser who cannot make any profit other than the 6% normal interest is assured of his principal, at some time or other.

Otherwise the plan remains the same with the possible variations decided upon by the committee of five which can be increased later, if considered advisable.

At the moment it is necessary to send in the enclosed certificate to the Justice of the Supreme Court. This done the general report will be revised to include the changes in relation to the non-taxable clause and distributed to all prospective bond buyers. We have quite a list at present and I believe that there will be little difficulty in raising part of the funds immediately - particularly before the summer migration starts.

Would you be good enough to sign in the two places indicated? I shall be glad to come over to talk with you about any questions that arise, if you have Miss Freeman call me.

Sincerely yours,

Director

Edith Gregor Halpert

May 4, 1953

Mr. Bryson Burroughs
Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Burroughs:

Inasmuch as you showed some interest in the work of Nicolai Cikovsky, it occurred to me that you might be interested in having us send on approval, the canvas you liked particularly, "Girl Before Mirror".

We shall be very glad to do so, if it corresponds with your wishes. The Alexander Brook portrait of "Sandy" is also in the gallery at this moment and could be sent along.

I enjoyed your visit very much and hope to have the pleasure of seeing you soon again.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.



The Homestead

BOOKING OFFICES
NEW YORK
RITZ CARLTON HOTEL
WASHINGTON
THE MAYFLOWER

Open all the Year

HOT SPRINGS, VIRGINIA

May 5, 1933

Dear Mrs. Halpert:

I am enclosing part of a letter which I have just received from Mr. Earle Rowe. I thought that you would enjoy it as much as I have. I will show you the photographs of the exhibition sometime in New York. It really looks better in Providence than it did in Philadelphia and New York, probably because they have given it more space.

Please return the letter to me in New York.

Sincerely,

Abby A. Rockefeller.

Mrs. Edith G. Halpert
113 West 13th Street
New York, New York

May 6, 1933

Dear Albert,

Enclosed is a check representing the 10% commission on the $75 picture purchased by Mr. Parsons some time ago and paid for recently by him.

I am writing you regarding the Pennsylvania-Dutch "Baby" regarding which I have correct actual figures.

Sincerely yours,

EGH:mrc.

[illegible] Kansas

May 6, 1933

Mr. Harold Parsons
Hotel Waldorf-Astoria
New York, N. Y.

Dear Mr. Parsons:

In accordance with your wishes I shipped the painting on velvet called "Wm. [illegible]euchaunezer and the Prophet" by Eliza Whitney, which you purchased together with the two water colors on approval to the Kansas Institute of Art. You have made an excellent choice as the velvet is unquestionably unique in the group of folk art. The mourning picture is the outstanding example in that classification. We were obliged to pay an enormous price for it as the person who owned it had been offered a large sum by the [illegible] Historical Society a year ago when she did not wish to sell it. This year the Society had no funds and we took advantage in making the purchase. The landscape we included in our exhibition of [illegible] – a [illegible] on a catalogue, but marked it not for sale, as [illegible] as important an example in water color. The prices I quote to you are far [illegible] had intended to [illegible] on these pictures [illegible], for [illegible] as [illegible], to have the pieces represented in Kansas. We shall not be able to make any reductions on these under any circumstances.

I sent photographs of the "Buffalo Hunter", the "Raphaelle Peale" "After the Bath", and the "George Washington" large figure, quoted at 950, 3000, and 4500 respectively. These items are also unique, particularly the two former. In spite of the large number of paintings to be found in the folk art tradition, many of which are similar in character, there are some outstanding examples which can never be found again. These naturally are higher in price as the original owners were well aware of their value but seen in retrospect, they will be remarkable buys at remarkably low prices.

I am having a slide made of the "Hercules", pink knees, pink toenails and all. This will be sent directly to Kansas.

I have been thinking about 'Ella', the fat lady of the Circus, by Carl Walters. You liked it so much that I think you should have it. In order to tempt you I am deducting my commission and am offering the charming lady to you for [illegible]. The original price was 1200, reduced later for the depression to 900. I quoted you the special price in the first place as I knew Mr. Walters would be glad to cooperate with us in that way, but now this further should tempt you beyond resistance. We can give you a six months period for payment

Kansas

May 6, 1953

Mr. Harold Parsons
Hotel Waldorf-Astoria
New York, N. Y.

Dear Mr. Parsons:

In accordance with your wishes I shipped the painting on velvet called "King Nebuchadnezzar and the Prophet" by Eliza Whitney, which you purchased together with the two water colors on approval to the Kansas Institute of Art. You have made an excellent choice as the velvet is unquestionably unique in the group of folk art. The mourning picture is the outstanding example in that classification. We were obliged to pay an enormous price for it as the person who owned it had been offered a large sum by the New London Historical Society a year ago when she did not wish to sell it. This year the Society had no funds and we took advantage in making the purchase. The landscape we included in the exhibition of [illegible] [illegible] in a catalogue, but [illegible] it not for sale, as [illegible] as important an example in [illegible] color. The prices I quoted you are far [illegible] had intended to [illegible] on these pictures [illegible], for [illegible], to [illegible] the pieces [illegible] in Kansas. We shall not be able to make any reductions on these under any circumstances.

I sent photographs of the "Buffalo Hunter", the Raphaelle Peale "After the Bath", and the George Washington lawn figure, quoted at 950, 3000, and 500 respectively. These items are also unique, particularly the two former. In spite of the large number of paintings to be found in the folk art tradition, and of [illegible] are similar in character, there are some outstanding examples which can never be found again. These naturally are higher in price as the original owners were well aware of their value but seen in retrospect, they will be remarkable buys at remarkably low prices. [illegible]

I am having a slide made of the "Hercules", pink knees, pink toenails and all. This will be sent directly to Kansas. [illegible]

I have been thinking about "Ella", the Fat Lady of the Circus, by Carl Walters. You liked it so much that I think you should have it. In order to tempt you I am deducting my commission and am offering the charming lady to you for [illegible]. The original price was 1200, reduced later for the depression to 900. I quoted you the special price in the first place as I knew Mr. Walters would be glad to cooperate with us in that way, but now this further should tempt you beyond resistance. We can give you a six months period for payment

Mr. Harold Parsons -2- May 6, 193[illegible]

if you like to take advantage of our pernicious installment plan.

It was a pleasure to see you again and I hope to raise sufficient fare to see the museum opening in November. I shall have a group of the odern paintings ready for your approval in Cctober or whenever you wish to come in.

My best regards,

Sincerely ours,

Director

Edith Gregor Halpert

nrc.

1603 Connecticut Avenue,
Washington, D. C.

May 6, 1933.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
113 West 13th Street,
New York, New York.

My dear Mrs. Halpert:

Excuse the delay in answering your letter but I am a very bad correspondent these days.

I think the idea you set forth in your letter is a very good one and when you come down, I will be found in Room 286, State Department. I will be very glad to try and arrange for an appointment at the White House with one of the secretaries, or with Mrs. Roosevelt who might herself be interested in this project. I'll do everything I can anyway.

Congratulations on your selection as the Director of the new development.

With best regards,

Sincerely yours,

Robert Strauss

HOUSE, GROSSMAN & VORHAUS

MOSES H. GROSSMAN
LOUIS J. VORHAUS
ALFRED BEKKMAN
FREDERICK HEMLEY
JOSEPH FISCHER
DAVID VORHAUS

521 FIFTH AVENUE
NEW YORK

May 9th, 1933

Rockefeller Center Galleries
of American Art, Inc.

Mrs. Edith G. Halpert,
Downtown Galleries,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

Enclosed please find the original and three copies of the Certificate of Incorporation of Rockefeller Center Galleries of American Art, Inc.

On page 3 you will find five blank lines where the subscribers are to sign, and immediately below the signatures an acknowledgment to be taken by a Notary Public.

On page 2 the names and residence addresses of the directors are to be filled in. If you will forward to me the names and addresses of the five directors, I shall type them in on all the copies.

Yours very truly,

HOUSE, GROSSMAN & VORHAUS,

MRC.

By Mary R. Cervini
Secretary to David Vorhaus.

P. S. Please have all four certificates signed and acknowledged, and then return them to us.

May 10, 1933

Mr. Edward Forbes, Director
Fogg Art Museum
Harvard University
Cambridge, Mass.

Dear Mr. Forbes:

Thank you for your note about the Sheeler painting. As a matter of fact the water color you referred to has been actively admired by so many persons in the art world that Mr. Sheeler suggested recently his intention of making "mimeograph copies" of "Bucks County Barns".

Mrs. Sheeler has been desperately ill for several months suffering from an incurable case of cancer. Mr. Sheeler has therefore been unable to do any work. However, a painting which he had started about a year ago and completed just before her illness is now at the gallery. Strangely enough this represents a group of Pennsylvania Barns, painted in the same territory. It is very similar in composition but carried much further than the "Bucks County Barns" and, of course, is quite different in execution since he painted in oil on a gesso panel.

I should very much like to have you see this magnificent canvas "Pennsylvania Barns" which I am sure will please you greatly as it is unquestionably one of the finest paintings of this type produced by Mr. Sheeler. It has been shown to no-one and I should be glad to ship it to you on approval unless you plan to be in the city in the near future. In the meantime, I am mailing a photograph to you although I hesitated to do so in view of the fact that the color element in this painting is certainly as important as the organization and the photograph is so inadequate.

I feel reasonably certain that you will agree with me that "Pennsylvania Barns" is the picture for the Fogg Museum. Furthermore, due to his present circumstances, I am sure Mr. Sheeler will consider a much lower price today - in spite of the inflation, than he would at any other time, as he has many immediate obligations to meet. It is a painting which during the buying season would be acquired instantly by one of the many museums which are eager to represent Mr. Sheeler in their collections.

I look forward to hearing from you.

Sincerely yours,

Edith Gregor Halpert   Director

[illegible] 11, 195[illegible]

[illegible]

Dear [illegible]

[illegible] the fact that your bill of [illegible] is still un-paid.

[illegible]

[illegible]

Director

[illegible]

May 11th, 1933.

Claim of Downtown Galleries, Inc.
against Braxton Galleries, Inc.

Mr. Crules R. Cheek
619 H.W.Building
Spring Street at Fourth
Los Angeles, Cal.

Dear Sir:

We are the attorneys for the Downtown Galleries, Inc. having its place of business at 113 West 13th Street, New York City.

The Downtown Galleries, Inc. had reclaimed certain merchandise from the receiver in bankruptcy which merchandise was delivered to the bankrupt upon consignment. The Downtown Galleries, Inc. filed a proof of claim as creditor against the bankrupt for other merchandise and moneys due on merchandise sold by the bankrupt which were sent on consignment. This proof of claim appointed Art Young, 1101 So. Plymouth Blvd., Los Angeles, Cal., as attorney in fact of the creditor, and this claim of our client was filed with you by Mr. Young on our behalf.

Some time ago we were informed by Mr. Young that our claim was allowed and that we would, in a very short time, be in receipt of a check for a dividend in payment of our claim and that our client would receive such check in payment of her claim. Since then we have communicated twice with Mr. Young for the purpose of ascertaining why our client has not received this check. We have received no answer to both requests. We are therefore writing to you this day requesting that you kindly inform us of the status of the matter and if any checks have been mailed for dividends to send one to our client and if same have not as yet been distributed to mail a dividend check to our client.

We shall be very thankful to you for any information concerning this matter.

Yours very truly,

RC:YM

May 11, 1933

Mr. John T. McCutcheon
2450 Lakeview Avenue
Chicago, Illinois

Dear Mr. McCutcheon:

I am writing to you at the suggestion of Mrs. Charles Goodspeed who visited the gallery several days ago.

She was so greatly entranced with our figurehead in our collection that she thought you would like to add it to your collection. I am sending you a photograph which is unfortunately a rather poor representation of this remarkable carving. "Hercules" measures 43" in height. It is in the original old paint - flesh tint for the body with a warmer hue at the knees and on the toenails. The beard and hair are black; the tiger skin is yellow with a touch of orange and the fig leaf, carved of the same block with the figure, is an olive green.

This figurehead is in an excellent state of preservation and unquestionably one of the most unique examples discovered in this tradition. We have several other figureheads in our collection which are more serious and embodying the regular characteristics.

If you are interested, please let me know at once as we are planning to send several of our figureheads to an out of town museum for consideration.

Sincerely yours,

Director

Edith Gregor Halpert
mrc.

May 12, 195[illegible]

[illegible]r. Arch Horn
Ridgefield, Conn.

Dear [illegible]r. Horn:

[illegible]ithin the next fe[illegible] days I shall send [illegible]ou the multigraphed [illegible]ublicity for distribution among the Connecticut [illegible]pers, announcing the display of early American art in conjunction with your furniture.

[illegible] listing below the items you selected yesterday. The numbers correspond with those which appear on the back of each picture and sc[illegible]ure. It [illegible] be too much of a job to give detailed information regarding each object [illegible] I think it would be more advisable to read the [illegible] [illegible] of [illegible] [illegible] which [illegible] to [illegible] [illegible] employed in the vari[illegible]s media and also gives a good outline of American folk art in general.

[illegible]L

#	Title	Found In	Price
110	Portrait of [illegible] Girl	[illegible] Eng.	2[illegible]
696	Portrait of [illegible]oman	[illegible]	42
[illegible]91	Portrait of [illegible]n	[illegible] Eng.	[illegible]0
2[illegible]7	[illegible]avi[illegible]ator (see initials [illegible] on [illegible])	[illegible]	110
[illegible]	[illegible]ortr[illegible] of [illegible]	[illegible]	25
1	Two Children with Cat	[illegible]ngland	110
[illegible]7	[illegible] Horseback	[illegible]	[illegible]
104	Sailbo[illegible] [illegible] [illegible] (see inscription on back of canvas)	[illegible]	24

[illegible]

#	Title	Found In	Price
[illegible]	[illegible] with Watermelon	[illegible]	[illegible]
713	[illegible] of Fruit	[illegible]	7[illegible]
60[illegible]	[illegible]till [illegible]ife	[illegible]ir[illegible]inia	22
[illegible]	[illegible]o[illegible]ers	[illegible]	[illegible]
97	[illegible]owl [illegible]ith Flo[illegible]ers	[illegible] J.	95

[illegible]

#	Title	Found In	Price
279	[illegible]oung [illegible]oman	Virginia	20
511	[illegible]oman with Comb	[illegible] Y.	[illegible]0
900	Affectionate [illegible]ther (probably copied from fashion plate. Figures and curtains are cut out & pasted against brown paper background.	[illegible] Eng.	22

Mr. Arch Horn #2 — May 12, 1933

WATER COLORS (cont'd)

#	Title	Found In	Net Price
250	Two Children by Allen E. John -signed (see inscription on back of painting)	CONN.	28
15	Woman and Child	CONN.	18
350	The Sisters	Pa.	16
958	Sarah Flory	Pa.	19
915	*Mourning Picture of Harriet E (see inscription on tomb)	CONN.	55
494	Roses (see inscription) by Charlotte Anne Bruce	N. Eng.	18
503	Flowers (see stamp in corner)	N. Eng.	12
944	Bird and Roses	Pa.	20
691	Vase of Flowers	N. J.	35
412	Urn of Flowers	Maryland	7.50
551	Vase with Flowers	N. J.	22
259	*U. S. Steam Frigate "Wabash" 60 Guns by Frank Robinson (signed) (see inscription above)	N. Eng.	28
L	Bowl of Flowers by Geo Freudenburg (see inscription)	N. Y.	10
694	Farmyard	[illegible]	9
722	Castle Del Rova (see inscription)	[illegible]	10
721	Virginia [illegible], [illegible] (see inscription)	[illegible]	10

PASTEL

#	Title	Found In	Net Price
122	*Landscape with Horse by A. F. [illegible]	Mass.	7.50
123	*Landscape with [illegible] by A. F. [illegible]	[illegible]	7.50
174	Landscape with Sailboat	N. Eng.	22
112	Landscape with Figures & Animals	N. Eng.	7.50
700	Flowers in Decorated Vase	N. Eng.	72
261	Portrait of Girl	N. Eng.	95

FRACTUR

#	Title	Found In	Net Price
092	Virtue, Liberty & Independence (see inscription)	[illegible]	165
01	Birth Certificate	[illegible]	42
102	Birth Certificate	Pa.	27 55
07	Birth Certificate	Pa. (Ger.)	13
103	Tulip Book Mark	Pa.	7.50
554	Horseman by William Perry Moorholtzer cut out and pasted against background	N. J.	

[illegible]

#	Title	Found In	Net Price
58	*George Washington (pair)	N. Eng.	60
457	*Martha Washington (pair)		
452	Tea Roses	N. Eng.	7.50
1 8	The Rose of May (inscribed)	N. Eng.	18
946	Bowl of Fruit	Pa.	48

Mr. Arch Horn -3 May 12, 1933

DRAWING

#	Title	Found in	Net Price
207	George Washington on Horse	N. Eng.	2.50
739	India Birds by Maria Macdonald (see inscription)	N. J.	10
450	New York City Hall - woodblock in color from hatbox (see inscription)	N. Eng.	16

SCULPTURE

#	Title	Found in	Net Price
575	Rooster - Pa. Pine type	N. J.	18
574	Rooster - Pa. Pine type	N. J.	10
577	Hen - Miniature	N. J.	7
760	Swan	Pa.	14
810	Bird - toy	Pa.	4.50
153	Hand	N. Eng.	.00
361	Rooster - polychromed - Schimmel type(Pa.Ger)	Pa.	12
115	Eagle - Schimmel type	Maryland	44
771	Bird on Branch - gilded	Pa.	8
955	Dachshund	Pa.	12
968	Nut Cracker	Pa.	8
212	Decoy Duck - polychromed	Pa.	7.50
322	Horse and Jockey - toy	N. Eng.	15
C-DM	Dancing Man - toy	Pa.	35
809	Bird with Eggs - Match holder (initials J. B. S. cut in bottom)	Pa.	8
132	Race Horse - weathervane	N. Eng.	5
62	Rooster - chalkware (Pa. Ger.)	Pa.	10
384	Rooster - plaster (Pa. Ger.)	Pa.	7.50
56	Rooster - chalkware & polychrome (Pa. Ger.)	Pa.	12
564	Duck		5
	Schimmel eagle - large	*Pa*	*65*

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

THE AMERICAN FOLK ART GALLERY
113 West 13th Street
New York, N. Y.

Additional Consignments
to
Mr. Arch Horn
Ridgefield, Conn.

May 20, 1933

OIL

#	Title	Found in	Net Price
652	Portrait of Woman of Whipple Family	New. Eng.	25
300	Clipper Ship "Highlander" by Lindon		42
526	Woman with Gilt Jewelry	New York	75
655	Portrait of Woman - New Orleans	Illinois	55
613	Baby with Candy	New Eng.	20
515	Woman with Oriental Lace round	New York	75
254	Portrait of ... by ... Street (se... [illegible])	New York	175
428	Man in ... chair by D. ... alf (... signature on back of canvas)	Conn.	58
513	Girl with [illegible]	New York	28
905	Winter [illegible]	[illegible]	120
897	Lady [illegible]	[illegible]	210
518	Seated [illegible]	[illegible]	115
93	Oriole [illegible]	Pa.	12
606	[illegible]	Conn.	90
130	Pas... [illegible]		48
	[illegible]		10
595	... - Fire Department - [illegible] (... used over door of Fire Dept. ... burg, Pa.)	[illegible]	65
952	Dog - wood	Pa.	9.50
376	Bird - carving in relief - [illegible]	Pa.	10
35	Cat - chalkware [illegible] decoration	New York	3.50
950	Man in Dress Clothes - wood	Pa.	6
956	Horse - wood	Pa.	4
944	Dog - canvas	Pa.	7.50
201	Decorated Box - tin painted red	Pa.	12

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

May 15, 1935

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

Thank you ever so much for your letter of May 10th. I am interested to hear of the existence of the painting entitled "Pennsylvania Barns", by Mr. Sheeler. Before asking you to ship it here on approval or asking for any special reduced price, I think it is perhaps fairer to ask you to send me the photograph and to tell me what the regular asking price is first; for the picture may be so expensive that we could not consider buying it at a reduced price, or it may be too large, or my colleagues and I may not like it as well as you do, etc. If I find that the photograph makes it look very promising and the regular asking price is not too high, then I should be very glad to have it sent here on approval, and then Mr. Sheeler can tell me what reduced price he can make.

Thanking you for your interest,

Yours sincerely

Edward W Forbes

Edward W. Forbes

THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

May 13th 1933

My dear Mrs. Halpert,

The Museum accepts with thanks your generous gift of periodicals which you have so kindly sent for our library. We greatly appreciate this gift and are glad to add it to our permanent collection.

Yours very sincerely,

A Conger Goodyear

President.

Mrs. Edith M. Halpert,
The Downtown Galleries,
113 West 13th Street.
NEW YORK. N.Y.

May. 14, 33
Cedar Rapids, Ia.

My dear Miss Halpert.

Perhaps you remember my writing you before from our home in Marion, concerning some portraits. I sent you snapshots of the little girl and the lady, which you seemed to think were nice, but the price too high.

According to our local artists, these paintings are very nice. Grant Wood and David McCosh have both praised them. Mr. Rowan, of our gallery here, wanted the directors to buy the little girl for the permanent exhibit, but the gallery has just moved into new quarters and have been under heavy expense.

If you have anyone who might be interested enough to make any sort of an offer we would be pleased to hear from you. We are very fond of the pictures ourselves, but find it necessary to sell.

Sincerely yours,
Mrs. E. R. Krize
1528- A. Ave. E.
Cedar Rapids, Ia.

per M. Frink

May 15, 1933

Mr. Albert Milch
108 West 57th Street
New York, N. Y.

Dear Mr. Milch:

I am sorry to have delayed replying to your letter of May 3.

We agree with you that it is best not to recall a painting after it has been sold and we shall leave it to your judgement as to the best method to be employed in collecting for this Brook canvas.

Sincerely yours,

Director
Edith Gregor Halpert
nrc.

THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

May 16th 1933

My dear Mrs. Halpert,

We wish to thank you for the collection of periodicals which you sent for the library. They very materially help to complete our sets. So useful are they that I am sure we need not ask you to make the needs of this librsry known, should you at any time learn of potential donors of books, exhibition catalogues or periodicals.

I enclose a list of those issues of periodicals which we already had. While we shall be very glad to accept all of those that you sent us, we feel that you should know the position, and that you will let us know if, under the circumstances, you wish us to return the duplicates to you.

I should perhaps add that the lists enclosed by Dr. Saklatwalla did not absolutely tally. For instance, Vol.56 (bound) of "International Studio" is missing. On the other hand, we received more "Deutsche Kunst und Dekoration" than were listed.

No copies of "Camera Work" were included: I believe you wished us to make sure of this.

Yours sincerely,

Iris Barry

Librarian.

Mrs. Edith M. Halpert,
The Downtown Gallery,
113 West 13th Street,
NEW YORK. N.Y.

May 17, 1933

Mrs. Juliana Force, Director
Whitney Museum of American Art
10 West 8th Street
New York, N. Y.

Dear Mrs. Force.

After our conversation I considered the matter seriously and while I can appreciate your feelings in the matter, I am very much disappointed that you will not appear on the original certificate.

When American art is mentioned your name naturally comes to mind first and I feel the organization would lend it so great [illegible] by your connection that I am very unhappy about the present turn of events - not for personal reasons entirely, but also for the sake of the artists who will be represented in the Rockefeller Center Galleries.

To carry out your wishes in the matter your name appears on the Advisory Board, rather than on the Executive Committee, for the time being, and I hope that it will be possible for you to join the latter. In the meantime, would it be possible to have Mr. More act for you? We should very much like to have Mr. More on the Executive Committee if it is agreeable to you, and to him. I am not writing to him directly and shall not do so until I have your permission. Won't you please let me know? In the meantime I am sending the four forms to be filled in, in the event that you and Mr. More agree on this second arrangement.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

TELEPHONE VOLUNTEER 5- 1930 1931 1932

PHILIP L. GOODWIN
ARCHITECT
607 FIFTH AVENUE, NEW YORK

Arden

May 17, 1933.

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York.

Dear Mrs. Halpert:

The American Cock Weathervane is sold to Mr. Hamilton McCormick, of the Savoy-Plaza Hotel and Chicago, but I will have to explain that things are not as rosy for the Bird Show as they might be.

The original price quoted was $350.00, but Mr. McCormick who has made many collections, some of them quite interesting, never pays what people ask for things. It was therefore impossible for me to sell it to him at $350.00. He did come to the point, however, of being willing to pay $300.00, so I told him that if he wanted it at that price he could have it, and now I am asking you, if you feel so inclined, whether you will allow the Bird Show something from the $300.00 for their benefit.

10%

You said on the telephone that $300.00 net to you was the lowest it could possibly go, but I felt that a sale of any kind would be welcome, not only to the Show but also perhaps to you, and I should appreciate it very much if you would allow us a percentage.

As soon as I hear from you I will send you the cheque, as the money has already been deposited to the Bird Show account.

We are closing the Show on Friday and you can send on ~~that~~ later day for your things, or I can deliver them to you at your shop on Monday, if the other is not convenient.

Your display has been one of the most interesting there, and I am sorry that we have not been able to dispose of more things. The high-priced articles did not sell well.

With thanks,

Sincerely yours,
Philip L. Goodwin

Arden Gallery
460 Park Ave

May 18, 1933

Mr. Philip L. Goodwin
607 Fifth Avenue
New York, N. Y.

Dear Mr. Goodwin:

Enclosed you will find a bill on which you will note 10% commission has been allowed.

I wish I could do more in this case as I know how much work is involved for you but I did turn down $950 for the [illegible] and [illegible] a loss from that point of view. [illegible] I [illegible] thank you for your [illegible] interest [illegible] you made to sell the [illegible] for me.

I shall be glad to write to Mr. [illegible] to give him complete information regarding the rooster. It is so important an item that I am sure he will appreciate the data that I can furnish. Have you any objection to my communicating with him directly? I shall do nothing until I hear from you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

American Folk Art Galley . May 18 - 33. R

Madam.

am enclosing 2 Photos. one of a vy fine and unusal Fracture painting in vy good CM. Size of painting 12 X 18 in. in gilt frame, probbly not Original frame, price $20.00 also Photo. of 3 smaller fractur paintings, one dated 1798 in frame, Size 8 X 12 in $8.00 another one 1824, has reading, Size 8 1/4 X 12 3/4 in. price $8.00 and a vy unusal one, showing a Hessian Soldier, we had a prison camp here during the Rev. War, Size 8 X 10 in. price $10.00 They are all in nice CM. and priced at about Cost to me, the large one is a Gem and Rare.

Vy Truly

C. M. Heffner

500 Pembroke Ave
Lansdowne - Pa.
May 18- 1933.

Dear Mrs. Halpert:-

I could arrange to bring the two primitives and the Ryders Monday, arriving about noon. If this is agreeable let me know by return mail as it will be impossible to leave the Ryder longer than the two days, Monday and Tuesday. Should your client not be available at that time perhaps you could suggest another date?

Sincerely
Carl Lindborg

(Telephone - Madison 978 J.) if necessary at 7 P.M.

TELEPHONE VOLUNTEER 5- 1880 1881 1882

PHILIP L. GOODWIN
ARCHITECT
607 FIFTH AVENUE, NEW YORK

May 19, 1933.

Mrs. E. G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York.

Dear Mrs. Halpert:

You are very generous in allowing us the 10% commission and I appreciate it. The Bird Show really deserved no commission whatever, but I had worked so long on this thing, and other people too, that I felt something should result about it.

I am enclosing a cheque for $270.00 in payment of your bill.

I have no objection whatever to your writing to Mr. Hamilton McCormick, saying that it was at my suggestion, and giving him complete information regarding the rooster. His address is the Savoy-Plaza Hotel, 59th Street and Fifth Avenue. I think he is rather famous for buying things, but he always wants a bargain and has to feel, at any rate, that he is getting one.

Your exhibit will be returned to you on Monday next. Thanks for sending it. It was the best one.

Very truly yours,

Philip L. Goodwin.

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

May 19, 1935

Mrs. Edith G. Halpert
The Downtown Gallery
115 West 13th Street
New York, New York

Dear Mrs. Halpert:

Thank you for the photograph of the painting -- "Pennsylvania Barns" by Mr. Sheeler. It looks very interesting to me. However, you did not tell me the asking price for the picture. Would it be too much trouble for you to let me know either the asking price to the public, in which case I shall understand Mr. Sheeler is willing to make a special price to the Fogg Museum, or what the very lowest price that he will consider taking from the Fogg Museum is? Either one of these figures would give me a general idea of the cost of the picture. I do not like to have it sent on if even the lowest possible price is away above the money we have to spend.

Hoping to hear from you soon,

Yours sincerely

Edward W. Forbes

Lansdowne Pa.
May 19- 1933.

Dear Mrs. Halpert:-

I'm sorry that your letter arrived too late for me to make the arrangements to ship the "Three Sisters" and the velvet painting together with the group from the Mellon Galleries.

Was out of town Thursday and when I finally telephoned the Gallery the truck had gone. However unless I hear from you to the contrary I could bring the pictures including the Ryder this coming Monday.

Sincerely
Carl Lundborg

May 19, 1953

Mr. Nelson Rockefeller
26 Broadway
New York, N. Y.

Dear Mr. Rockefeller:

Has Mr. [illegible] sent you the official paper [illegible] the right to use the name of Rockefeller Center Galleries?

[illegible] Blue Flow [illegible] on Wednesday [illegible] than [illegible] and sculpture.

I would [illegible] in [illegible] the pictures will be up for the press review to make a selection before the rush.

We might have a chat regarding the [illegible] Gallery as the uncertainity of the present situation makes it a little difficult for me to go on with our proposed plans. I look forward to seeing you on Monday.

Sincerely yours,

Director
Edith Gregor Halpert
mrc.

May 20, 1953

Mr. Hamilton McCormick
Hotel Savoy-Plaza
Fifth Avenue 59 Street
New York, N. Y.

Dear Mr. McCormick:

Mr. Goodwin [illegible] that you have purchased the weathervane Rooster from the [illegible] and suggested that I send you full information regarding this important early American sculpture.

In many years of [illegible] collecting, [illegible] successful in finding [illegible] of this [illegible] sold to [illegible] Rockefeller, [illegible] folk art, and the other [illegible].

It is [illegible] rooster weathervanes [illegible] in many cases [illegible] weathervane, found [illegible] brilliant yellow over two [illegible] removed to bring it [illegible] shows signs of gilding.

This rooster [illegible] important show of early [illegible] the Detroit [illegible] Crafts and the other [illegible] the Museum of [illegible]. reproduction appears in the catalogue of American Folk Art publication by the Museum of Modern Art.

In our collection, we have the most comprehensive group of paintings and sculpture in all media by anonymous American artists and since our interest has been entirely esthetic (historical significance played a small part in our acquisitions" you will find some remarkable material including weathervanes of all types, important ships' figureheads, Pennsylvania-German birth certificates, tavern signs, paintings of all description.

I hope that you will pay us a visit. The entrance to the American Folk Art Gallery is through The Downtown Gallery and I should be glad to show you the objects on exhibition, whether or not you are interested in adding to your collection. I look forward to meeting you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

May 20, 1953

Mr. Carl Lindborg
Lansdowne, Pa.

Dear Mr. Lindborg:

I am sorry the letter reached you too late, to connect with the Mellon Galleries.

I shall be [illegible] Monday when you bring in [illegible] American pictures. However, [illegible] is advisable to write in the [illegible] in some [illegible] today. [illegible] limited, [illegible] his proposed [illegible] when I see you Monday.

Sincerely yours,

Director

Edith Gregor Halpert
hrc.

WHITNEY MUSEUM OF AMERICAN ART
GERTRUDE V. WHITNEY, FOUNDER

TEN WEST EIGHTH STREET · NEW YORK

JULIANA FORCE · Director   HERMON MORE · Curator

May
twenty-second
1 9 3 3

Mrs. EdithG. Halpert, Director,
The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

Before Mrs. Force sailed, Saturday morning, she asked me to write you that she was terribly sorry not to have been able to answer your letter of May 17th, personally. She was just overwhelmed with work!

Mrs. Force regretted very much, but wished me to say that it is absolutely impossible to comply with your request - to have Mr. More act for her.

I am returning with the bearer the forms attached.

Sincerely yours,

[signature]

Secretary to Mrs.Force

AF

May 23, 1953

Mr. Clifton Hall
Princeton University
Princeton, N. J.

Dear Mr. Hall:

According to our records there is a credit in your favor.

As the gallery is closing for the summer soon it occurred to me to write suggesting that you come in to see the present show of excellent examples by the leading American painters and sculptors - at $100.

I am sure you will find something so tempting in group that it will be well worth your visit. The amount due you can of course be credited against any purchase. I look forward to seeing you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

May 24, 1933

Mr. Edward Forbes, Director
Fogg Art Museum
Harvard University
Cambridge, Mass.

Dear Mr. Forbes:

By this time you have no doubt heard from the photograph of the Sheeler. The photograph is so inadequate in this case that I hesitate to quote a price. I know that if you see the actual painting with its [illegible] quality and remarkable organization, you will agree with me that it is one of the high water marks of contemporary art.

However, since you requested information regarding price I shall give you [illegible] you. [illegible] this picture for $2200 during the height of the depression, but as I am very eager to see Sheeler in so important a collection as the one you have, I shall offer you the painting for $1900 with the artist's consent. In my previous letter I mentioned the circumstances in the Sheeler family which make it imperative that his prices be reduced. I may also suggest that payment can be made over a period of six to nine months, either on an installment basis, or payable at the end of the period.

I look forward to hearing from you.

Sincerely yours,

Director

Edith Gregor Halpert

May 24, 1933

Mrs. Julius Haass
75 Cloverly Road
Grosse Pointe, Mich.

Dear Mrs. Haass:

I am greatly disappointed that you have not paid us a visit this season. It is always such fun to see you. I am still hoping that you will spend some time with me during the summer at Yiddon Hill which is developing into a really comfortable place to live in. If the $100 Show continues to be as successful as the start indicates, I may have another bathroom installed.

I do not like to turn this into a business letter but something has turned up that I think will interest you so much that I am writing about it in spite of all the considerations including my knowledge of Detroit conditions. Under separate cover I sent you a photograph of a Lorach sculpture which he put, with a grand gesture, into the $100 Show. I believe you saw the bronze but the one in the exhibition is the original terra-cotta - unique - ordinarily priced at $550. It is so fine an example of Lorach's work and such a rare bargain that I have reserved it in the hope someone I really like would have the advantage. You will understand that it is not the type of thing one has to write sales letters about but if you possibly can do so at this time, even if funds are not immediately forthcoming, I think you should snap it up.

In any event do let me hear from you as I look forward with pleasure to seeing you, particularly away from the art world in the wilds of Connecticut. My best regards.

Sincerely yours,

Director

Edith Gregor Halpert

May 24th, 1933.

Re: Claim of Downtown Galleries
in Braxton Galleries, Bankrupt

Mr. Art Young
915 Wm. Fox. Bldg.
308 So. Hill St.
Los Angeles, Cal.

Dear Sir:

We have written you several letters concerning the payment of the dividend that was allowed our client, Downtown Galleries, Inc. in the above matter but have received no answer to any of said letters.

Not having received any reply we communicated with Charles A. Cheek, Trustee in Bankruptcy in the above matter and we are in receipt of a letter from him stating that the check of $141.74, which you informed us last September we would shortly receive from you, was mailed to you. Copy of this letter is enclosed herewith. As you will note this check was cleared on October 3rd, 1932.

Our client informs us that no check was ever received by them. In view of the statement made by the trustee that this check was mailed to you and has cleared may we ask you to kindly explain the situation and forward us a check of $141.74 which was allowed to the Downtown Galleries, Inc. as dividend. Our client insists that this matter be given prompt attention.

Yours very truly,

HC:YM

May 25, 1933

Mr. Harold W. Parsons, Director
Kansas Institute of Art
Kansas City, Missouri

Dear Mr. Parsons:

As I advised you during your visit, William Zorach's "Spirit of the Dance", the figure which created such havoc in the heart of the honorable Mr. Roxy is to be exhibited at the Cleveland Museum from June 1[illegible] to July 1[illegible].

Mr. Rogers of St. Louis, who came here to select a large group of paintings for his forthcoming exhibition, is interested in having this bronze for his show in September and October.

It occurred to me that, if you are interested in having this very important sculpture at the Kansas Institute, it could be arranged in this circuit - that is the "Spirit of the Dance" could be sent to you directly from St. Louis and the transportation charges could thus be prorated. It would reduce expenses considerably and would give Kansas an opportunity to have one of the great contributions to contemporary art. May I hear from you regarding this matter as we are making definite arrangements for this only cast which is being considered by a number of museums.

Sincerely yours,

Director

Edith Gregory Halpert
[illegible]

26 Broadway
New York

May 26, 1933

Dear Mrs. Halpert:

I regret the delay in answering your letter of May 19th. However, I have just returned from a trip to Cleveland.

There has been some delay in obtaining for you the official paper concerning the use of the name "Rockefeller Center Gallery" because the Renting Committee wanted further information concerning this subject. However, I hope to have it for you next week. Perhaps we can have a meeting at that time with Mr. Mathews so as to ascertain exactly where we stand at the present time in relation to the proposed gallery.

I am very sorry indeed that we have been the cause of this continued delay. I will call you on the telephone the first part of next week concerning an appointment.

Sincerely,

Nelson A. Rockefeller

Mrs. Edith Halpert,
Downtown Gallery,
113 West 13th Street,
New York City.

Saturday,
May 8th '37,

My dear Mrs Halpert - Thanks so much for your kind letter - so far the photo of Jewish sculpture has not arrived & I'm anxious to see it and may be interested. So good of you to let me know about it. In haste but with best of wishes

William Henkel Hauser

LeRoy Comp
Dealer in Antiques
164 E. High Street
Carlisle, Penna.

Sun May 28, 1933

Dear Mrs Halpert

Im Sending you a very Crude animel it is the Old goad and is on all old Rot Iron frame It has the Iron horns It is the old Carned wood and sure is a dum Looking animal I wish you could Come to see it I have a very crude piece It is a flat Pen on a stone the hole thing is together and has 7 Little Pigs coming out of the Pen to the trouf to eat it sure is a crude piece an old Hard carved piece every Pig is carned seperate there is 3 Pigs at the trough and the other 4 is Running for the trough to eat do you think you can come over to see me Before Long it may Be that Brother & I may Be able to sell you our two Collections would Be glad to here from you the price on the Carrings of the Pigs is 50 dollars and the Old carned goat is one Hundred dollars

so Please Let me hear from you
the Pigs I could send very easy it is
Like the other Carved pieces we can Put
them in a Box and send

Sincerely yours
Le Roy Camp

al SEVENTH AVE.
CHel 3-0130

STANDARD TIME INDICATED ON THIS MESSAGE

This is a full rate Telegram, Cablegram or Radiogram unless otherwise indicated by signal in the check or in the address.

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER
	RADIOGRAM

NA11 92=CP KANSASCITY MO 929A MAY 28 1934

MRS EDITH HALPERT, CARE DOWNTOWN GALLERY=

113 WEST 13 ST=

TOLD GARDNER TALKED WITH YOU OVER PHONE FIRST TRIP LAST WEEK

REGARDS=

J C NICHOLS.

1041A

May 29 '33

My dear Mrs Hapert. The Photo just arrived - am delighted with the "Child + Cat" and am enclosing my check for same. Being a Terracotta I know you will see that it is carefully packed for shipping.

We are all planning for better times

next year and [illegible] on by my eye teeth. Had the Arts & Crafts faculty up for Sunday night supper and the deans are willing to carry on next year in spite of everything. Our Art Museum's house has been set in order and harmony prevails there - so "God's in his heaven & all's right with the world." Has Laurent something desirable in your show? Does he do those fascinating tall flowers any more? Golden Hall sounds marvelous, even without the [illegible] bath, & I should love to see you someday.

Don't forget we'd like to

Lansdowne, Pa
May 29-1953

Dear Mrs Halpert:-

Received your letter and will try to be at the Gallery shortly after 10 o'clock Wednesday morning or at the very latest before 11 A.M. This is due to the impossibility of getting the Ryder before a specified hour as the collector is away over the holiday.

Sincerely
Carl Lindborg

POL museum

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WILLIAM ROCKHILL NELSON GALLERY OF ART
(THE WILLIAM ROCKHILL NELSON TRUST)
KANSAS CITY, MISSOURI

OFFICE OF
PAUL GARDNER
ASSISTANT TO THE TRUSTEES
4525 OAK STREET
KANSAS CITY, MISSOURI

29 May, 1933.

Mrs. Edith Gregor Halpert
The Downtown Gallery,
113 West 13th Street,
New York City.

My,dear Mrs.Halpert:

Mr. Parsons has left for Europe to be gone all summer and your letter about the Zorach sculpture has been referred to me for answer.

It is a little difficult to say definitely if we can sign up for this cast for our opening show. This has been set for about the middle of November, but it is a wish rather than an actual date. I know that Mr. Parsons has discussed "The Spirit of the Dance" with me and is most anxious to have it for our opening show. It would be ideal to have it come on from St. Louis and the dates would fit in fine. I am afraid, however that we can do more than make a tentative plan to have it say perhaps thru November and December, but that if some other museum can give you a definite arrangement for that same period, that we shall have to loose it and hope to have it later.

Thank you very much for your kindness and I am sorry that the conditions prevent our being more definite.

Very truly yours,

Paul Gardner

Assistant to the
University Trustees.

Hall

[illegible] Boudinot Street
Princeton, N.J.
May 30, 1933.

Dear Mrs. Halpert:-

Many thanks for your kind letter. I am so busy here that it will be impossible, I fear, for me to get into the city before your gallery is closed for the summer. As for that balance in my favor, I wish you would write it off your books. So small an amount couldn't possibly compensate you for all the annoyance to which I have subjected you and for which I am more sorry than I can say.

It will be a long time, I am afraid, before I shall be able to buy any more works of art, but I shall anticipate with

pleasure occasional visits to your gallery next year, particularly as they may keep me in touch with the progress of Brook, who interests me so deeply.

I hope you will have an altogether delightful vacation.

Very sincerely,

Clifton [illegible]

May 31, 1933

Mr. Le Roy Co[illegible]p
10[illegible] East High Street
Carlisle, Pa.

Dear Mr. Co[illegible]p:

While the "Old Boat" of which you sent me a photograph is very interesting, it does not quite fit into our collection.

"[illegible]" seems more likely and if you could send me a photograph or send the [illegible] on approval, I should be glad to consider it.

Sincerely yours,

Director

Edith Gregor Halpert
mrc.